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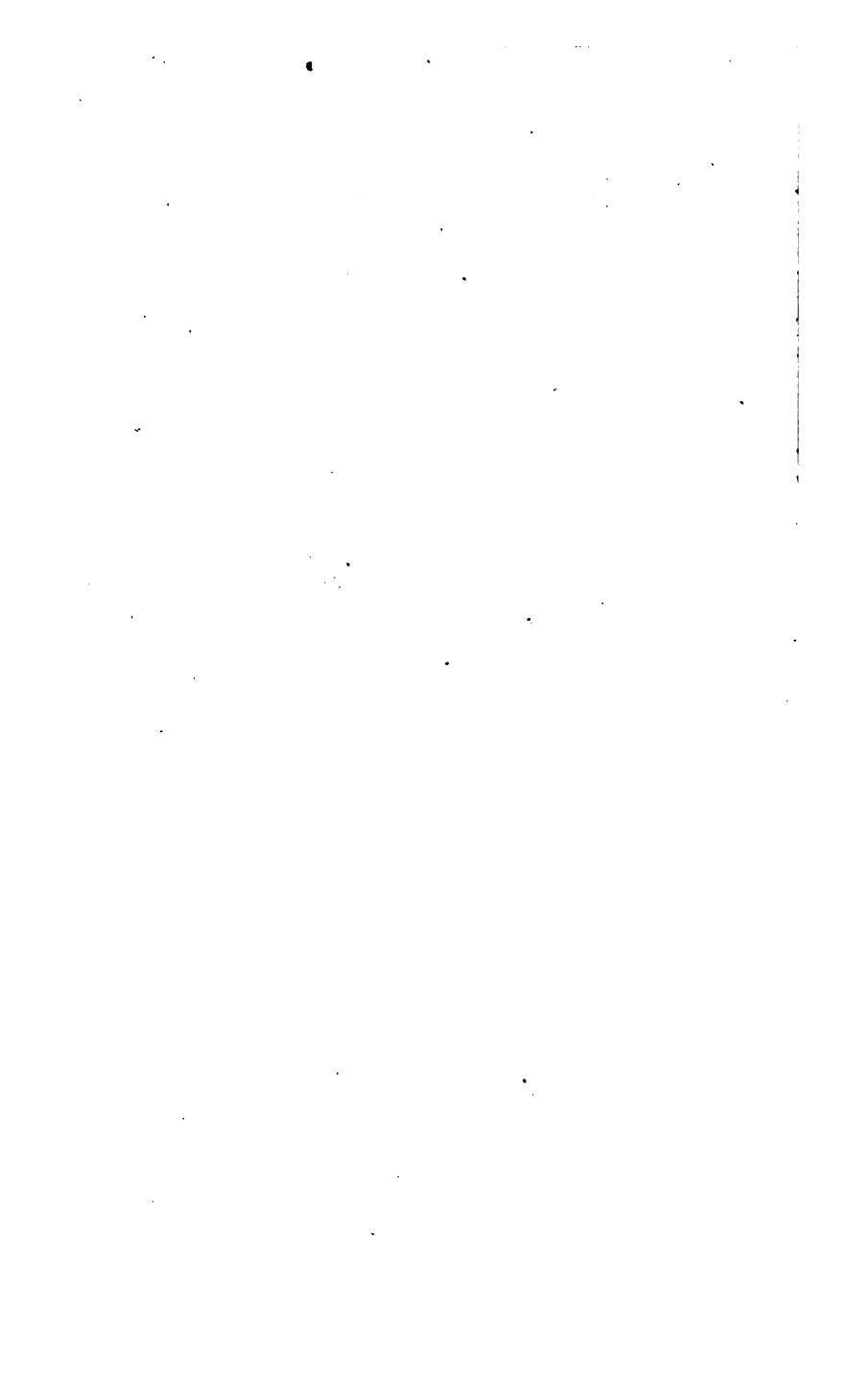
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A MANUAL
OF
GRECIAN ANTIQUITIES
BEING
A COMPENDIOUS
ACCOUNT OF THE MANNERS AND CUSTOMS
OF
THE ANCIENT GREEKS
WITH AN APPENDIX
ON
THE GREEK COINAGE AND CURRENCY
COMPILED FOR
THE USE OF SCHOOLS AND PRIVATE STUDENTS
BY
G. H. SMITH
TEACHER OF THE CLASSICS



LONDON
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ADVERTISEMENT.

THE Compiler of the present little Work has chiefly had two objects in view. In the first place he has been anxious to explain those technical words and phrases relating to Grecian Antiquities, which occur in the Greek Classics usually read in schools; and by rejecting all terms allusive to particulars which are mentioned by Lexicographers and Scholiasts only, he has been enabled to compress, in comparatively a small compass, the information requisite to understand the rites and customs which are referred to in those Classics, which form the common course of school, and even of collegiate education.

His second aim has been to give the student correct general notions on the character, jurisprudence, and religious polity of the Ancient Greeks. This he has endeavoured to effect by

the copious extracts from the splendid work of Heeren,^a which are to be found in the preliminary chapters to the several divisions of the present volume. He has been the more solicitous on this point, from the conviction that a youth may rise from the perusal of Potter, or any other writer on similar subjects, well skilled indeed in the epithets and functions of the Gods of the Greeks, in the names and formulæ of their laws, and in all the minutiae of their private and public customs; but at the same time destitute of any clue by the aid of which he may combine and classify these multifarious details, so as to gain a comprehensive view of the causes which created, and the spirit that animated the whole mass. It is surely desirable that when he learns the various names and powers of the Grecian divinities, he should at the same time be acquainted with what measure of belief the worshipper approached their altars; and that, in mastering a catalogue of laws, he should also know the principles in which they originated.

^a Sketch of the Political History of Ancient Greece, translated from the German of Professor A. L. Heeren, 8vo. *Oxford*, 1829.

It is almost superfluous to add, that the chief authorities on the subject of Greek Antiquities have been consulted ; but it is an act of justice to state that the account of the Spartan Institutions has been, for the most part, selected from the valuable work of Dr. Robinson. To the excellent digest of Genelli,^a given in "The Theatre of the Greeks," the Compiler has been indebted for the chapter on the Dramatic Contests, and for the Description of the Theatre of Bacchus ; and he feels a pleasure in referring the student to that judicious miscellany for a full account of every topic connected with the Grecian Drama.^b It remains for him to acknowledge his obligations to the profound and elegant Lectures of the Principal of St. Alban's Hall,^c for the first chapter in the Appendix, on the Coinage and Currency of the Greeks ; the second and concluding chapter of which has been condensed from the "Archæologia Græca" of Dr. Robinson.

^a Genelli *Das Theater zu Athen, Leipzig*, 1818.

^b *The Theatre of the Greeks, or the History, Literature, and Criticism of the Grecian Drama*, third edition, *Cambridge*, 1830.

^c *Lectures on the Coinage of the Greeks and Romans*, delivered in the University of Oxford, by Edward Cardwell, D.D. *Oxford*, 1832.

Instead of the short and insufficient notices of the Poets, Orators, and Historians usually appended to summaries like the present, and accounts of whom are given in every History of Greece, the Compiler has thought it better to devote the pages thus uselessly taken up, to an Index of all the Greek Words and Phrases occurring in the body of the work.

16th July, 1832.

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ANTIQUITIES OF GREECE.

PART I.

GEOGRAPHY.

CHAP. I.

TOPOGRAPHY, NAME, AND DESCRIPTION OF GREECE.

ANCIENT Greece, called by the natives Ἑλλάς, extended from Olympus and the Cambunian mountains, which separated it from Macedonia on the North, to the promontory of Tænarum on the South, a length of about two hundred and twenty-five geographical miles. Its greatest breadth, from the promontory of Sunium on the East to that of Leucas on the West, was about one hundred and sixty geographical miles. It was bounded on the North by Macedonia; on the East by the Ægean; on the South by the Cretan; and on the West by the Ionian sea.

The Greeks were originally named after various chieftains who settled in the country, as—Ἀχαιοὶ from Achæus, Γραικοὶ (whence the Roman *Græci*) from Græcus; but they were at last included under the general appellation of *Hellenes*, from Hellen, son of Deucalion.

It is necessary to observe that the *Hellenes* of Homer are more particularly the inhabitants of Thessaly; but the expression *Panhellenes* (Πανελλήνες καὶ Ἀχαιοί. *Il.* ii. 530.) proves that even then the name had begun to receive a general application.

CHAP. II.

ATTICA AND ATHENS.

ATTICA, so named on account of its peninsular situation, from ἀκτὴ, a *shore*, was bounded on the North by Bœotia; on the East by the Ægean sea; on the South by the Saronic gulf; and on the West by Megaris. It was anciently called Ἰωνία, from Ion, who is the Javan, son of Japhet, of the Hebrews, and hence, in the Bible, Greece is called Javan.

The capital was Athens, first called Cecropia, from Cecrops its founder; but afterwards Ἀθῆναι from its dedication to Minerva, whom the Greeks termed Ἀθήνη. Sometimes, by way of pre-eminence, it was proudly mentioned as Ἄστυ, *the city*. Distinguished by the beauty of its buildings, the intelligence of its inhabitants, and the great men, in every art and science, to whom it gave birth, it became the most celebrated city not only of Greece, but of the world.

The Athenians were proud of their antiquity, and claimed to be ἀντόχθονες, *persons produced from the soil in which they live*. Hence, Thucydides says, the ancient Athenians took the name of τέττιγες, *grass-*

hoppers, because these insects were supposed to spring from the ground ; and they were accustomed to ornament their hair with grasshoppers wrought in gold.

In its most flourishing state, the circuit of Athens was one hundred and seventy-eight stadia, or rather more than twenty-two Roman miles.

The Cecropia, the part built by Cecrops, and afterwards called the citadel, was situated on a high rock, in the middle of a large plain. When the number of inhabitants increased, and houses were built over the whole plain, the citadel was called by way of distinction, ἡ ἄνω πόλις, or ἀκρόπολις, *the upper city*. In its centre stood the temple of Minerva, called Παρθενών, (from παρθένος, *a virgin*,) because that goddess preserved her virginity inviolate. It was burned by the Persians, but rebuilt and enlarged by Pericles ; and still remains the noblest monument of antiquity.

The lower city comprised all the buildings around the citadel, with fort Munychia, and the two havens, Phalerum and Piræus ; and was encompassed with strong walls, of which the principal parts were the two walls that joined the harbour of Piræus to the city. These, being about five miles in length, were sometimes called Μακρὰ σκέλη, *long legs*.

Among the numerous noble buildings, which were profusely scattered over the whole extent of the city, our limits will allow us to particularize only the following.

Πάνθεον, a temple consecrated to ALL THE GODS, was a magnificent structure, supported by one hundred and twenty marble pillars.

Στοαί, Porticoes, were very numerous. In the most remarkable of these, called *Ποικίλη*, from its containing a variety of curious pictures, Zeno taught philosophy. Hence his followers were called *Στωϊκοί, Stoics*.

ᾠδεῖον was a music-theatre, built by Pericles. The roof was constructed of the masts and yards of the vessels taken from the Persians, and was built in imitation of the tent of Xerxes.

Κεραμεικὸς, Ceramicus, so called ἀπὸ τῆς κεραμικῆς τέχνης, from the potter's art, which was first invented here. This great space was divided into two parts, one of which was within the city, and contained a number of temples, theatres, &c.; the other, in the suburbs, was a burying place, and contained the Academy and other buildings.

Ἀγοαί, Forums, were very numerous: the chief of which were the old and the new forums. The former called *Ἀρχαία ἀγορά*, was in the Ceramicus within the city. Each forum, like a bazaar, was divided into different parts for the respective trades. Thus, *Κύκλος*, signifies the place where slaves were sold. *Ἰχθυόπωλις ἀγορά*, the fishmongers' market. *Γυναικεία ἀγορά*, the market for women's apparel and ornaments. In the old forum the assemblies of the people were held.

Γυμνάσια, Gymnasia, were common throughout Greece, and were a collection of spacious buildings, erected for the use of philosophers and rhetoricians; for wrestlers, pugilists, dancers, and others. They consisted of numerous divisions, among which were—
1. *Στοαί, Porticoes*, which were filled with *ἐξέδραι, side-buildings*, and seats for study and conversation.

2. Ἐφήβειον, the place where the *Ephebi*, or youths exercised. 3. Γυμναστήριον, the *undressing-room*. 4. Hot and cold baths. 5. The Stadium, a large semi-circle, in which public exercises were performed.

Athens had several Gymnasia, of which the most noted, Ἀκαδῆμια, *The Academy*, constituted a part of the Ceramicus without the city. It was adorned with covered walks, where Plato delighted to walk and teach. Hence the Academic sect took its name.

Theatres were dedicated to Bacchus and Venus, to whom they owed their origin, and thus stage-plays were called Διονυσιακά, from Διόνυσος, *Bacchus*.

Athens had three harbours for ships. 1. Πειραιεύς, *Piræus*. It contained three Ὀρμοί, or *docks*; two forums, where the productions of all countries were accumulated; and an arsenal capable of furnishing every thing necessary for the equipment of vessels. It was sufficiently spacious for four hundred galleys to ride in safety.

2. Μουνυχία, *Munychia*, a promontory not far from Piræus, and fortified both by nature and art.

3. Φαληρόν, *Phalerum*, was the most ancient of the three, about four miles from the city.

In the other parts of Attica were no towns, but *hamlets*, δῆμοι, such as Marathon, Eleusis, Decelea, &c.

Its chief rivers were, Ilissus and Cephissus. Its mountains, Hymettus, Pentelicus, and the headland of Sunium.

CHAP. III.

SPARTA OR LACEDÆMON.

THE original name of this country was Laconia, which was afterwards changed into Sparta or Lacedæmon. It was situated on the S.E. corner of Peloponnesus, and was bounded on the North by Argos and Arcadia, East by the Argolic gulf, South by the Mediterranean, and West by Messenia.

Sparta, the capital of Laconia, took its name, according to tradition, from Sparta, the wife of Lacedæmon, one of its early kings. It was of a circular form, being forty-eight stadia, or six miles in circumference, and until the city fell into the hands of the tyrants it was not surrounded by walls. This was the policy of Lycurgus, that the Spartans might always be ready to meet an enemy.

Although the people are often denominated by the general term of Lacedæmonians (or Laconians), there was a remarkable distinction betwixt them and the Spartans. The latter inhabited the town, and supplied the ranks with those brave warriors whose deeds form the fame and glory of their native land. The former, termed *περίουκοι*, *inhabitants of the country*, were allowed to take up arms on occasions of emergency only, and seldom participated in public measures.

The city of Lacedæmon consisted of five towns ranged around a high eminence, which served as a cita-

del. These towns were separated from each other ; and thus Lacedæmon was not united like Athens.

The great square or forum was embellished with temples and statues. It also contained the edifices in which the senate and ephori assembled.

On one of the highest eminences, stood a temple of MINERVA which was built of *brass*, hence called χαλκίουκος, and which possessed the privilege of asylum for fugitives.

The *Pæcile* was the most ornamented building in Sparta, and larger than that of Athens. Its beautiful paintings in *fresco* were removed by the Romans.

Numerous monuments were raised throughout the city in honour of its worthiest citizens. They were in general simple, unadorned memorials, which served to recall the actions of the illustrious dead to the mind of the spectators, undisturbed by claims of admiration for the artist.

The houses of the Spartans were plain and of great solidity.

Γύθιον, or *Gythium*, distant thirty stadia from Sparta, was a town and naval arsenal of the Lacedæmonians, and a place of great strength. It afforded an excellent harbour for the Lacedæmonian fleet.

The remaining chief towns were Amyclæ, Sellasia, &c.

Its chief rivers were the Eurotas and Œnus. Its mountains, Taygetus, and the headlands Malea and Tænarium.

PART II.

CIVIL GOVERNMENT OF THE ATHENIANS.

CHAP. I.

THE REGAL AUTHORITY.

MOST of the Grecian states were at first governed by kings, who were chosen by the people, to decide private quarrels, and to exercise a power which was limited by custom and ancient usage. They commanded the armies, presided over the worship of the gods, received themselves almost divine homage, and were thought to hold their sovereignty by the appointment of Jupiter.

The kingdom was hereditary. Yet the heir might be deprived of his right of succession, either from his own vices, or by the command of the oracle.

The chief ensign of majesty was *σκήπτρον*, *the sceptre*, termed also *ῥάβδος*, and by the poets *δῶρον*. In ancient times it was only the branch of a tree, sometimes adorned with studs of gold. The top of the sceptre was ornamented with some figure, commonly with that of an eagle, the emblem of Jupiter's dominion, to whom that bird was consecrated.

CHAP. II.

THE ATHENIAN STATE UNDER ITS KINGS.

THE form of government at Athens was often changed, and it displayed in turn the different effects of royalty, tyranny, aristocracy, and democracy.

Cecrops, the Egyptian, its first king, divided the citizens into four tribes: 1. Ὀπλῖται, *Soldiers*: 2. Ἐργάται, *Artists*: 3. Γεωργοὶ, *Farmers*: 4. Αἰγικόραι, *Goatherds*. After him there was a succession of sixteen kings at Athens, the tenth of whom, Theseus, enlarged and adorned the city; and on that account was honoured with the title of the second founder of Athens. He incorporated with their fellow citizens those Athenians who were before dispersed in towns and villages, and divided the people into three classes; the nobles, the labourers, and the artizans. In this mode of division he seems to have followed the Egyptians.

The nobles possessed the executive and judicial powers, and had the management of all religious affairs.

The seventeenth and last king of the Athenians was Codrus, who, in his war with the Dorians, deliberately sacrificed his own life for the safety of the state.

CHAP. III.

THE ATHENIAN STATE UNDER THE ARCHONS.

AFTER the death of Codrus the state was governed by Ἀρχοντες, *archons*, instead of kings. These had not

an absolute or a regal power, but were Ὑπεύθυνοι, *subject to the laws*; yet as there was but little difference between the kings and the first archons (who were perpetual, or for life), they were sometimes termed βασιλεῖς, and their office was termed βασιλεύειν.

There were thirteen of these perpetual archons. The first was Medon, the son of Codrus. The last, Alcmaeon, the son of Æschylus. This form of government lasted three hundred and fifteen years.

After the death of Alcmaeon the dignity of archon was limited to the term of ten years, and of these latter archons there were seven. The first was Charops, the last, Eryxias.

Eryxias having been banished, from public discontent, the form of government was again changed; and *nine* archons were entrusted with the administration of public affairs, whose office was made annual. They were elected primarily by the votes of the citizens, and afterwards by lot; but they could not be chosen without three qualifications, antiquity of family, wealth, and reputation. Neither could they enter upon their office without first taking an oath to observe the laws, to administer justice, and to accept of no presents.

Exemption from the taxes for ship-building was the only recompense they received for their services.

The first three archons had each a particular tribunal, and were assisted by two Πάρεδροι, *assessors*, or *assistant judges*, chosen by themselves. The president of the nine was called by way of eminence Ἀρχων, *the Archon*. His office was, 1st—to superintend certain sacrifices, those of the Bacchanals, for instance: 2d—

to take cognizance of law-suits between relations :
 3d—to protect orphans, and to appoint their guardians :
 4th—to regulate the stage-plays.

The second was called *Βασιλεὺς*, *the King*. It was his duty to inspect some religious ceremonies, as the feasts of Eleusis, &c. 2d—to decide in some religious causes ; as in accusations of impiety, and in the applications of candidates for the priesthood.

The third was called *Πολέμαρχος*, *the Polemarch*. His functions were, 1st—the offering of sacrifices to Diana and to Mars : 2d—the management of war, from which part of his office he took his title : 3d—the jurisdiction over strangers ; as that over the citizens was vested in the *Archon*.

The remaining six, called *Θεσμοθέται*, *Legislators*, formed only one and the same jurisdiction. Their office was : 1st—to enforce the execution of justice, and the maintenance of the laws, from which part of their function they took their title : 2d—to examine and determine accusations of calumny, venality of magistrates, adultery, insults, &c. They laid more weighty causes before superior tribunals.

As, in process of time, the archons were governed more by caprice and prejudice, than by written laws, there arose seditions, animosities, and political evils of every kind. To put an end to these, Draco, a wise and virtuous man, was authorised by the people to make a code of laws, fifty-three years after the establishment of the nine archons.

These laws of Draco, called *Θεσμολοι*, were remarkable for their severity, since he made *all* crimes capital ;

saying that the least merited death, and that he could inflict no greater punishment for the most atrocious.

The people being disgusted with them, on account of their rigour, Solon was requested to redress their grievances.

CHAP. IV.

THE ATHENIAN GOVERNMENT UNDER SOLON.

SOLON being chosen archon, and vested with the legislative power, abrogated all the laws of Draco, excepting that against murder, on the forty-sixth Olympiad, or 596 years B. C.

He began his political reformation by publishing a *Seisactheia*, *Σεισάχθεια*, a remission of debts, from *ἄχος*, a burden, and *αἶειν*, to remove; and to facilitate their payment he made the mina (equivalent to £3. 4s. 7d.) pass for a hundred drachms, being before worth only seventy-five.

Although he suffered the former division of the people into four tribes to remain, sub-dividing them however into twelve *curiæ*, each of which comprised thirty families; he, nevertheless, introduced a new classification. For he divided them by the census, *i. e.* according to their rank and fortune, into four classes. 1. *Πεντακοσιμέδωνοι*, *Those who had land that yielded five hundred measures.* (The *medimnus* contained little more than an English bushel.) 2. *Ἴππεῖς*, *the Knights*, or those who were able to furnish a horse quipped, or were worth three hundred medimni.

3. *Zevyirai, Zeugitæ*, who were worth an hundred and fifty measures. 4. *Θῆτες, the Slaves*.

The slaves, who were the refuse of the people, and who were more numerous than the three other classes, were admitted to trials and public assemblies as the rest of the people; and inconsiderable as this privilege at first seemed, it was afterwards discovered that causes of the greatest weight and moment were sure to come before them. Thus Solon laid the foundation of the future power of the Democracy.

He formed a senate of four hundred persons, to whom all affairs of state were referred.

New senators were nominated by lot every year; and from these senators, *Πρυτάνεις, Prytanes* were chosen, who presided over the senate by turns.

CHAP. V.

THE ATHENIAN STATE UNDER PISISTRATUS AND HIS SONS.

THE republic having continued in this form for about eighty years, Pisistratus usurped the government of the state. Solon died the year after.

Pisistratus annihilated the power of the people; and lost and regained the tyranny twice in sixteen years.

After his death, his sons Hippias and Hipparchus succeeded to his unlimited power. Hipparchus was killed by Harmodius and Aristogiton; and Hippias was banished by the people. Thus ended the tyranny.

CHAP. VI.

THE ATHENIAN STATE UNDER CLISTHENES.

THE Pisistratidæ having been banished, eighty-six years after the establishment of the laws of Solon, the form of government was again changed by Clisthenes, who began his project by gaining over the people, that he might oppose them to the nobility, of whom Isagres was the favourite.

He divided the people into ten tribes, giving the democracy yet more strength than it had obtained from Solon, and he increased the number of senators to five hundred, taking fifty senators by lot from each of the ten tribes, to which he gave new names.

At the head of the senate were fifty Prytanæ, instead of forty as formerly. And it was from their title that the time during which each tribe presided was termed *Πρυτανεία*. Their office was to appoint days for the meeting of the senate and the assemblies; to convoke and to dismiss them; and to make report of public affairs to the senate.

The Prytanæ were appointed by lot in this manner. The names of the tribes and nine black beans were thrown into one vessel, and a white bean into another. The tribe which was drawn with the white bean presided first: the rest in the order in which they were drawn. The Attic year, therefore, was divided into ten parts, of thirty-five days each. But the first four were allowed thirty-six days, to make the lunar year complete.

To avoid confusion, every *πρυτανεία* was divided into five *decuria*, or companies of ten, each *decuria* presiding a week, during which its members were called *πρόεδροι*. Of these, one named *Ἐπιστάτης*, was chosen by lot daily, as president; and to his care for that one day, the public seal, and the keys of the citadel and the treasury were entrusted.

If any senator were guilty of a crime, the senate prohibited him the exercise of his office, and expelled him from their body. His sentence was written upon leaves: hence the execution of it was termed *Ἐκφυλλοφορῆσαι*, *to drive away by leaf*.

Pericles turned this form of government into anarchy and confusion.

CHAP. VII.

THE STATE OF THE REPUBLIC OF ATHENS UNDER THE GOVERNMENT OF THE FOUR HUNDRED, AND UNDER THE THIRTY TYRANTS.

PERICLES died in the eighty-eighth Olympiad; and Alcibiades being immediately banished from the city, Nicias being killed, and his army cut to pieces in Sicily, the government was entrusted to four hundred of the principal citizens.

But these new magistrates proving tyrants, they were deposed in four months, and were succeeded by a council of five thousand citizens, to whom the administration of public affairs was committed.

At length, in the ninety-third Olympiad (408 years B. C.) Lysander made himself master of Athens, and established thirty tyrants there, who were grievous oppressors of the state; but, three years after, they were banished by Thrasybūlus.

On the expulsion of these thirty tyrants, in the second year of the ninety-fourth Olympiad, ten magistrates were created, who were charged with the public administration. They were styled, *Oi Δέκα*, *The Ten*, and each of them was called *Δεκάδραρχος*.

These magistrates, likewise abusing their power, were banished in their turn, and the government again became democratical.

CHAP. VIII.

THE STATE OF THE REPUBLIC OF ATHENS, FROM
THE TIME OF ALEXANDER THE GREAT TO THAT
OF SYLLA.

THIS popular government subsisted at Athens till the death of Alexander the Great. The city was then taken by Antipater; and an Oligarchy was established, composed of nine thousand of the richest citizens:

At Antipater's death, Cassander, who succeeded him in the government of Macedon, came into possession of the city, and appointed Demetrius Phalereus to be its governor. This was a man of learning, and of a liberal and enlightened spirit; yet, although he did all that lay in his power to alleviate their yoke; and the

Athenians, with the enthusiasm of gratitude, had erected three hundred statues in his honour, they compelled him to fly for his life when Demetrius Poliorcetes, son of Antigonos, took up arms, as he gave out, for the liberty of Greece.

The latter, notwithstanding the frequent base desertion of Athens in his reverses, respected its privileges to the last, and the Athenians maintained this state of independence (some momentary checks excepted), almost to the time of Sylla.

CHAP. IX.

THE ATHENIAN STATE UNDER THE ROMANS.

THE Athenians having been the allies of Mithridates in his war against the Romans, Sylla besieged their city, took it by storm, ravaged it without mercy, and reduced it to a deplorable condition.

But Athens, after the death of Sylla, rose again by the generosity of the Romans, who restored to it its liberty.

Among others, Adrian, with his successors Marcus Antoninus Pius, and Marcus Antoninus the Philosopher, favoured the Athenians, and granted them many peculiar privileges. They were also protected by Valerian, who permitted them to repair their walls. But in the time of the emperor Gallian the Goths took and pillaged their city.

CHAP. X.

CITIZENS, SOJOURNERS, AND SLAVES.

THE general division of the inhabitants of Attica was into three classes, of which the *Freemen*, Πολῖται, formed the first in rank and privileges, although the least in point of numbers. In process of time it became extremely difficult to gain the freedom of the city, and foreigners were admitted to it as a reward of the greatest services only. When awarded this honour, they were termed δημοποιητοῖ, to distinguish them from the free-born citizens. To avoid imposition a *Public Register*, κοινὸν γραμματεῖον, was appointed to each ward, φάρπια, where the children of citizens were enrolled on the third day of the Festival, Ἀπατούρμα, in the month Πυανισμῶν. Sons by adoption were registered on the Festival Θαργήλια, in the month Θαργηλιών.

The second class consisted of the *Sojourners*, or *Foreigners settled in the country*, Μείτοικοι, who differed from the Πολῖται, *Citizens*, by their being either natives of another country, or descended of such; and from the *Strangers*, Ξένοι, who were merely residents for a short period.

They were debarred all share in the government, and obliged to exercise their several callings in the name of some citizen, under whose protection they placed themselves, and who was thence called Προστάτης, a *Protector*. He was answerable for their conduct, and if they neglected to choose one, or were guilty of mal-

practices, an action lay against them termed *ἀποστασίον δίκη*, *suit for contempt of patronship*.

Several services were demanded of them, as symbols of their dependence on the state. During the *Panathenæa*, the men were obliged to carry *σκάφαι*, *little ships*, emblematic of their foreign descent; and the women *ὕδρια*, *vessels of water*, or *σκιάδεια*, *umbrellas*, to defend the free women from the weather. Hence the terms *σκαφηφόροι*, and *σκιαδηφόροι*, applied to them by the ancient comic writers.

A yearly tax of ten or twelve drachms, termed *μετοίκιον*, was likewise exacted of them.

The third, and by far the most numerous class, was that of the slaves. Of these there were two kinds. The first named *θήτες*, and *πελάται*, consisted of reduced citizens, who, not having the estate required by law to give the right of voting, served voluntarily for wages, and could change their masters at will; or of captives who had the privilege of redeeming their freedom. The second kind, like the Boors of Russia, were at the entire disposal of their owners.

A marked distinction was rigidly enforced betwixt them and the freemen. They were allowed *coats with but one sleeve*, *ἐτερομάχαλοι*, and their hair was cut in a peculiar fashion termed *θριξ ἀνδραποδώδης*. They were subject to the most cruel punishments for crimes, real or imputed, and the wearing arms was strictly prohibited.

It is to the honour of Athens, that slavery assumed there a milder form than in any other part of Greece. Demosthenes (1 Philip. III.) affirms that the condition

of an Athenian slave was preferable to that of a free-man in some other cities; and in addition to the enjoyment of a sanctuary in the temple of Theseus, from the barbarity of their masters, and the power of purchasing their liberty when they had accumulated the means, they could bring a suit at law if oppressively treated, called *ὑβρεως δίκη*, or *αίκτας δίκη*. The former for attempts on their chastity; the latter for over severity.

Slaves in the employment of a master were denominated *οικέται*; and *δοῦλοι* after they obtained their freedom.

The slaves cultivated the lands, conducted the manufactures, worked in the mines, laboured at the quarries, and performed all the domestic offices in private houses.

CHAP. XI.

MAGISTRATES.

UNLIKE the regulations of modern states, the judicial departments in Greece did not form a separate branch of the government. The community consisted of citizens who either were, or claimed to be equal. It discussed all affairs relating to itself, and hence actions at law among the rest. Thus the public assembly performed the office of Judge; and as, through the intervention of Aristides, the poorer citizens were rendered eligible to the highest preferment, the principle *that a man must be tried by his peers* prevailed to the fullest extent.

Before their election to the magistracy, the candidates underwent an *examination*, *δοκιμασία*, into their past lives; and although they came off with honour, they were again brought to trial in the first ordinary *assembly*, *ἐκκλησία*, where the people were asked if they had any cause of complaint against them. In case of accusation the matter was put to the vote, and if cast, they were removed from office, and deprived of several of their privileges as citizens.

The people assembled on the four last days of every year to choose their magistrates, who, from the different methods of their election, were classed into three orders.

1. *Χειροτονητοί*, elected by the *holding up of hands*, in a public assembly.

2. *Κληρωτοί*, chosen *by lots* drawn by the *Thesmothesæ*, although no person could try his fortune until he had first been approved by the people. The manner of casting lots was as follows: the name of every candidate was inscribed on a tablet of brass, and put into an urn with black and white beans; and they whose tablets were drawn out with *white* beans were elected.

3. *Αἵρετοί*, extraordinary officers, appointed by particular tribes, to superintend any public works.

At the expiration of their office the magistrates were required to *give in their accounts*, *εἰσθῆναι δέδοναι*, to the *Notaries*, *γραμματεῖς*, and the *λογισταί*. Till these were passed they could not receive the crown usually given to all who had proved trustworthy. From this law arose the famous pleading of Demosthenes, *de Coronâ*.

The Λογισταί, *Accountants*, were ten in number.

The other principal public officers were—

Οἱ ἑνδεκα, *The eleven*, elected from the ten tribes, one from each, with the addition of a Γραμματεὺς, *registrar*, to complete the number. They were empowered to seize on persons suspected of theft or robbery: to put them to death if they confessed their guilt: if not, to prosecute them judicially.

Φύλαρχοι, presided over the tribes, one over each, who took care of the public treasure of his tribe, and managed all its concerns.

Νομοθέται, one thousand in number, were commonly chosen by lot from the judges in the court of Heliæa. Their office was to inspect the old laws; and whatever were found useless, or prejudicial to the state, they caused to be abolished by an act of the people.

Ἐπιστάται τῶν δημοσίων ἔργων, overseers of all public buildings.

Χορηγοί, who were at the expense of players, singers, dancers and musicians, as often as there was occasion for them at the celebration of public festivals.

Τριήραρχοι, who were obliged to provide necessaries for the fleet, and to build ships.

Εἰσφέροντες, who were required, according to their means, to supply the public with money for the payment of the army.

Πρέσβεις, *Ambassadors*, chosen by the senate, or generally by the people, to treat with foreign states.

Κήρυκες, *Heralds*, who usually attended the ambassadors, and were accounted sacred.

Γραμματεῖς, *Notaries*, who had the custody of the

laws and public records, which they were to transcribe, and repeat to the people and senate, when required. They were three in number, one chosen by the popular assembly ; two by the senate. At Syracuse the office of Notary was deemed honourable, but at Athens it was reputed *a mean employment*, ἐντελής ὑπηρεσία.

CHAP. XII.

REVENUE AND TREASURERS.

THE Greeks had duties as well as the moderns, but nothing was known of the balance of trade, and consequently duties were exacted to increase the public revenue only, not to direct the efforts of domestic industry by the prohibition of certain wares. There was neither restriction on the exportation of raw produce, nor encouragement of manufacture at the expense of agriculture. In this respect therefore there existed a freedom of industry, commerce, and trade.

The income derived from landed property was most esteemed by the Greeks, and the other means of gaining a livelihood held in less esteem.

The revenues of Athens may be divided into the four following :—

1. Τέλη, revenues which arose from lands, mines, woods and other possessions belonging to the state : and from the duties on exported and imported goods.

2. Φόροι, annual payments exacted from all tributary cities.

3. *Εισφοραί*, taxes imposed upon the citizens and sojourners, to defray extraordinary expenses.

4. *Τιμήματα*, fines and amercements; one tenth of which was given to Minerva, and the fiftieth to the other deities.

When an armament was to be fitted out, each of the ten tribes levied in its district the same number of talents, as there were galleys to be equipped. These sums were distributed to the captain, or trierarchs of the ship, two of whom belonged to each galley, for the support of the crew. The tax was thus collected: every citizen, possessed of ten talents, fitted out one galley; if possessed of twenty, two; and if more wealthy, three galleys and a shallop. The rest, of humbler property, joined in contributing a galley.

The principal managers of the public revenues were—

Ἐπιστάτης, who was elected by lot from the Prytanes, and kept the keys of the treasury. He could hold his office only one day.

Πωληταί, ten in number, who were empowered to let out the public money, and to sell confiscated estates.

The public money was divided according to the various uses to which it was applied, and consisted of the following divisions.

1. *Χρήματα τῆς διοικήσεως*, the sums devoted to civil uses.

2. *Στρατιωτικά*, the money appropriated to defray the expenses of war.

3. *Θεωρικά*, disbursements for pious uses, in which were included the expenses of plays, festivals, and public exhibitions, since these were chiefly celebrated in

honour of some god or deceased hero. When the war expenses could not be otherwise defrayed, this money was appropriated to that purpose. But by the influence of Eubūlus, a decree was passed to punish with death whoever should propose to apply the *Θεωρικὰ χρήματα* to the service of the state, when exhausted by war.

The officers entrusted with the revenues thus divided, were—

1. Ταμίης τῆς διοικήσεως, *the chief treasurer*, who continued in office five years, and was eligible to be re-elected.

2. Ταμίης τῶν στρατιωτικῶν, *the paymaster-general of the army*.

2. Ταμίης τῶν θεωρικῶν, or Ὁ ἐπὶ θεωρικῶ, *the treasurer of the θεωρικὰ χρήματα*; the most troublesome part of whose office was to supply the poor with the two oboli, about $2\frac{1}{2}d.$, required for admittance to the theatre.

CHAP. XIII.

THE ATHENIAN ASSEMBLIES.

Ἐκκλησία, in Latin, *concio*, was an *Assembly* of all the people, convened according to law, i. e. summoned by the legal magistrate at the appointed time and place. It took cognizance of the acts of the senate; made laws; appointed magistrates; declared war, &c.

The place of assembly was either the public square,

the Ἀγορά; or the Πνύξ, a square near the citadel; or the theatre of Bacchus.

Assemblies were either *ordinary*, and called Ἐκκλησίαι, and Ἐκκλησίαι κυρίαί;—or *extraordinary*, and called Κατεκκλησίαι, and Σύγκλητοι ἐκκλησίαι.

The *ordinary* assemblies were held thrice in a month, on days fixed by the Prytanes, with the approbation of the senate.

The *extraordinary* assemblies were convoked by the Prytanes, on events of great importance, and with the consent of the senate; and often by the Στρατηγοί, the Πολέμαρχοι, or the Κήρυκες, when matters of war were to be debated.

As there was a reluctance, at times, on the part of the citizens to attend the assemblies, the Λογισταί on such occasions went through the public market with cords, dyed red, pursuing and marking all they found, who had a fine set upon them; and to encourage full meetings all who were present at an early hour, received an obolus each, afterwards raised to three oboli.

The magistrates who had the care of these assemblies were the Πρυτάνεις, the Πρόεδροι, so named from their occupying the front seats, and the Ἐπιστάτης the *President*, who was chosen by lot from the Πρόεδροι.

Before the assembly entered upon business a pig was sacrificed as an atonement for the people.

A public crier, Κῆρυξ, then offered up a solemn prayer in behalf of the commonwealth, and enjoined silence. He next proceeded, at the command of the Πρόεδροι, to read the Προβούλευμα, *Decree of the Senate*, on which they were met, to deliberate, and this done,

proclaimed, *Τίς ἀγορεύειν βούλεται τῶν ὑπὲρ πεντήκοντα ἔτη γεγονότων, Who above fifty years of age will speak?* The elders therefore first addressed the assembly; and on the second proclamation of the *κῆρυξ*, *Αἰγεῖν τῶν Ἀθηναίων τὸν βουλόμενον οἷς ἔξεστι, That every Athenian whom the laws permitted might then speak*, any man not under thirty, and of good character (an indispensable qualification), might take a share in the debate.

The people gave their suffrages by stretching forth their hands, *Χειροτονία*: hence *Χειροτονεῖν* signified *to establish a decree*, and *Ἀποχειροτονεῖν* *to disannul or reject it*.

The decree of the senate, thus ratified by the people, was called *Ψήφισμα*, and took the force of a law. But before it had this public approbation, it was termed *Προβούλευμα*, and had only the validity of a law for one year.

On the *Ψήφισμα* were written the names of the orator, or senator, who had moved it, and the name of the tribe then serving their *Πρυτανεία*.

CHAP. XIV.

COURT OF AREOPAGUS.

THE Areopagus, *Ἀρειος Πάγος*, *the Hill of Mars*, (so called because Mars, according to tradition, was the first criminal arraigned there) was the most ancient of the Athenian Courts of Justice. The date of its origin

and the number of its members are equally uncertain ; but since all the Archons, who had passed through office with credit, were received into it, the complement of course varied. They held their office for life, yet their conduct was scrutinized with so jealous an eye, that, on the slightest irregularity, instant expulsion ensued.

Composed, therefore, of men of irreproachable character, its decisions were regarded with the highest reverence ; and so renowned was its integrity, that foreign states at times submitted their differences to its arbitration.

Most criminal causes came under its cognizance, and Mars being the God of Battle and Murder, its name has been derived from this its peculiar jurisdiction in matters of life and death. Besides being the court in which all malicious cutting and maiming, poisoning, and murder of every kind, were prosecuted, it possessed the power of guardianship over minors, like our Court of Chancery ; and, in addition, all offences against religion were referred to its judgment. Hence St. Paul was arraigned before it as a *setter forth of strange gods*, when he preached unto them Jesus, and *Ἀνάστασις*, or *the resurrection*.

The days appointed for its meeting were the twenty-seventh, twenty-eighth, and twenty-ninth of every month. The members sat in the open air, and in the dark at night ; customs originating in a superstitious dread of defilement if enclosed in the same apartment with a murderer, and fear of prepossession from personal appearance.

The process of trial was as follows. After the crier had enjoined silence, and warned off the people, the members of the court, when business was full, divided into committees, each of which took a separate cause, awarded by lot; and then the plaintiff and defendant swore a solemn oath by the *σεμεναὶ Θεαί*, *Furies*, the former that he was related to the deceased, and that the prisoner was the cause of his death; the latter, that he was innocent of the charge.

After these solemn formulæ, the parties were placed on two *silver stones*, ἀργυροὶ λίθοι; the accuser on that called Ὑβρις, *injury*; the accused on the stone Ἀναίδεια, *impudence*, or Ἀναίρτια, *innocence*, two goddesses to whom altars were erected in the Areopagus.

The accuser proceeded to ask the prisoner three questions, τρία παλαίσματα. 1. Εἰ κατέκτονας; *are you guilty of this murder?* To which he answered, ἔκτονα, *guilty*, or οὐκ ἔκτονα, *not guilty*. 2. Ὅπως κατέκτονας; *how did you commit this murder?* 3. Τίνος βουλεύμασι κατέκτονας; *who were your accomplices?*

They then pleaded, one after the other, either in person, or by their patrons.

The judges, after having heard the two parties, gave their opinions with the utmost silence and gravity, by means of black and white flints; and that the judges might distinguish them in the dark, holes were made in the black, but not in the white: with the white they acquitted; with the black, condemned.

These flints were put into urns, of which there were two. The one, of brass, was termed Ὁ ἐλέου, *the urn of mercy*: the other, of wood, Ὁ θανάτου, *the urn of*

death. The white flints were put into the former : the black, into the latter.

If the number of the white flints was greater, a short line was drawn on a wax tablet with the nail ; and a long one if the black were more numerous. If the number in the two urns was equal, the crier threw a supernumerary one into the urn of mercy, which was termed the flint of Minerva ; because, at the trial of Orestes, she gave her casting vote to turn the scale in his favour.

As soon as the accused was condemned he was bound and led away to punishment. But before sentence was passed he had it in his power to avoid punishment, by going into exile. If so, his goods were confiscated.

This court maintained its authority until the time of Pericles, who (excluded from it, by never having been archon) greatly diminished its power, although it continued to exercise its curtailed functions long after this period.

In addition to the Areopagus were ten other courts of justice. Four for the trial, ἐπὶ τῶν φονικῶν πραγμάτων, of actions concerning blood ; and six for the cognizance, ἐπὶ τῶν δημοτικῶν, of civil affairs. Of these it will be sufficient to describe the two most celebrated, that of the Ephetæ, and the Heliastic tribunal.

CHAP. XV.

THE JURISDICTION OF THE EPHETÆ.

THIS tribunal, called Τὸ δικάσθηριον ἐπὶ Παλλαδίῳ, from the Palladium, or statue of Minerva, is said to have been instituted from the following circumstance. A party of Argives being driven on the coast of Attica, and taking it for an enemy's coast, began to plunder. The Athenians marched to attack them, and on the next day, discovering the Palladium among the dead bodies, recognized these to be their friends from Troy. Warned by an oracle, they established this court for the cognizance of accidental murder.

The Argives were originally competent to sit on this tribunal, but Draco afterwards excluded them, and admitted only the Athenians.

These judges, who were fifty-one in number, and at least fifty years of age, took cognizance of *involuntary homicides*, or *manslaughter*, Περί ἀκουσίων φόνων.

The judges were called Ἐφέται, from the verb ἐφίεναι, *to appeal*; because appeals were made from *inferior* tribunals to this; and they were the most respectable persons of the ten tribes, each of which elected five citizens to the office, to whom one drawn by lot was added.

The formalities in this court were similar to those of the Areopagus, since, when the Βασιλεὺς, *King Archon*, had introduced the cause, proceedings commenced with the

oath of the parties, *διωμοσία*, to which succeeded the *pleadings*, *λόγοι*, and the *sentence of the court*, *γνώσις δικαστηρίου*.

CHAP. XVI.

THE HELIASTIC JURISDICTION, AND FORMS OF TRIAL.

THE most frequented of the six courts appointed to the trial of civil causes was that called 'Ἡλιαία, or 'Ἡλιαστικὸν, from being held in *the face of the sun*, ἀπὸ τοῦ ἡλίου; and hence to bring an action in this court was termed 'Ἡλιάζειν, and the judges 'Ἡλιασταί.

The number of judges varied from fifty (the fewest who could form a bench) to five hundred, or at times as many thousand, according to the importance of the cause. They were chosen by lot, and previous to entering upon office, they took a solemn *oath*, ἕρκος 'Ἡλιαστῶν, to administer justice.

In addition to these ten courts there were others of less consequence, and, in all, the judicial process was as follows :—

The plaintiff gave in the name of the person against whom he brought the action, specifying likewise the nature of the charge, to the magistrate whose office it was to *enter it*, εἰσάγειν, into the proper court. The latter then examined, εἰ ὅλως εἰσάγειν χρὴ, *whether it were fit to be entered*. This inquiry was termed ἀνάκρισις. With the magistrate's sanction the plaintiff then proceeded to *summon*, προσκαλεῖσθαι or κλητεῖν, the other party by a kind of bailiff, called Κλητῆρ, ap-

paritor. He next presented his suit to the magistrate in writing, who went into court, with the suits or petitions of the plaintiffs, and authorized the judges to try the several causes, termed *Εισάγειν τὴν δίκην εἰς τὸ δικαστήριον*, *to introduce the action into court*: whence the action itself was called *Δίκη εἰσαγωγίμος*, and the person who entered it, *Εἰσαγωγεύς*.

When the cause was brought before the judges, the accused had four ways to elude or defer judgment. 1. *Παραγραφή*, an allegation by sufficient witness, that the affair had been judged before, or was irregularly brought into court, or that there was no law relating to the point in question. 2. *Ὑπωμοσία*, the filing an affidavit for delay, on account of sickness, the death of a friend, or any other misfortune. 3. *Ἀντιγραφή*; the putting in a rejoinder. 4. *Ἀντιληξίς*, an appeal from judgment gone by default, which by the Athenian laws was admitted, if made within the term of two months.

If the accused used none of these resources, he and the accuser were obliged to take, each of them, an oath. The plaintiff swore *Ἀληθῆ κατηγορεῖν*, *to prefer no false accusation*; the defendant, *Ἀληθῆ ἀπολογῆσαι*, *that his answer should be just*, or *Μὴ ἀδικεῖν*, *that he had not injured the plaintiff*. The plaintiff's oath was termed *Πρωμοσία*; the defendant's *Ἀντωμοσία*.

Before the trial began each was obliged to deposit a certain sum of money, denominated *Πρῶτανεῖα*. *Παρακαταβολή*, was a sum of money deposited by those who sued the state for confiscated goods. *Πάραστας*,

was a drachm deposited in law-suits about small and trivial affairs. Ἐπωβελία was a fine imposed on those who could not prove the indictment, which they had brought against their adversaries.

After these preliminaries, the plaintiff and the defendant, or their *advocates*, *συνήγοροι*, were permitted to speak. The time allowed each of them to plead in was measured by a water-clock, called Κλεψύδρα, something like our hour-glass; and to prevent fraud, the pouring of the water into the water-clock was entrusted to a faithful person, called Ἐφύδωρ. Hence the proverb, Πρὸς τῇ κλεψύδρᾳ, *to plead by the water-clock*.

The judges after having heard each party, gave judgment. The most ancient manner of passing sentence was by black and white sea-shells, called Χορίναι, or by pebbles, called Ψῆφοι; but afterwards σπόνδυλοι, *small balls of brass*, were used for that purpose, and at last κύαμοι, *beans*, both white and black.

If there was a majority of black beans the accused was condemned to a fine, or some other punishment. If to death, he was put into the hands of eleven executioners, called Οἱ ἑνδεκα. When condemned to pay a fine, he was delivered to other officers, called Πράκτορες, *tax-gatherers* or *collectors*; and if unable to pay it he was thrown into prison. Nay even his son was proclaimed infamous, and was thrown into the same prison, if his father died there; as happened to Cimon, son of Miltiades, after the demise of the latter. V. Nep. in Cim. c. 1.

The plaintiff was denominated Διώκων, the cause

Διώξεις; the defendant, Φεύγων; the indictment before conviction, Αίτια; after conviction, Ἐλεγχος; and after condemnation, Ἀδίκημα.

The pay of the Heliastæ, for every cause they tried, was three *oboli*, about 3½*d.* each. This appears a small compensation, but we must recollect that in those days the relative value of money was much greater than it now is.

The Athenians were addicted to litigation, and hence crowds of informers abounded, ever on the look out to lay frivolous, yet vexatious indictments against the reputable. These men were called Συκοφάνται, a word sometimes used for *False Witnesses*, but strictly meaning *Barrators*, being derived ἀπὸ τοῦ τὰ σῖκα φάινειν, *from indicting exporters of figs*: for at a time of general dearth, there was a law enacted that no figs should be exported. But afterwards, in times of plenty, when this law was useless, though not repealed, ill-disposed men informed against those whom they found transgressing the letter of it; and thus the word came to signify informers in general.

CHAP. XVII.

JUDGMENTS AND ACCUSATIONS.

THERE was a characteristic difference betwixt Public and Private Courts. "One class of judicial suits," says Plato, "is formed of the actions which one private man, complaining of injustice, brings against another. The second class is, when the state is in-

jured by one of the citizens, or when a citizen comes forward to its assistance." The character of the two classes may be essentially distinguished thus; viz. that in the public law-suits, a complaint might be made by any citizen; and in the private, it could only be made by the injured person, or his nearest relative; for, in the one case, the state or the whole community was regarded as the injured party; in the other, only the individual.

A public accusation was called *γραφῆ* and *κατηγορία*, to accuse any one *διώκειν*, to be accused *φεύγειν τὴν γραφὴν*. (Since to *fly* the country, or go into exile, was permitted by the Athenian criminal law, before a final sentence had been pronounced, hence this signification of *φεύγειν*.)

A private suit was termed *δίκη*; to bring an action *εἰσάγειν* and *εἰσφέρειν τινὶ δίκην*; to be defendant *ὀφείλειν τινὶ δίκην*.

Suits of both kinds were tried before the same courts. The difference must, therefore, have consisted in the methods of trial, and the legal remedies to which the parties could resort. The same anomaly is observable in our own country. Since although criminal cases belong exclusively to the Court of King's Bench, it nevertheless shares civil actions with the Court of Common Pleas and the Exchequer.

It must not, however, be concluded that *all* trials were necessarily brought before these courts. In Athens the police-officers had a jurisdiction of their own; and affairs belonging to their department appear to have been summarily decided by them.

Of *public δημοικαὶ* judgments there were various kinds.

1. The judgment termed *Γραφή*, was the trial of various public crimes, such as *murder*, Φόνος; *a pre-meditated wound*, Τραῦμα ἐκ προνοίας; *setting fire to houses*, Πυρκαϊά; *poison*, Φάρμακον; *conspiracy*, Βούλευσις; *sacrilege*, Ἱεροσυλία; *impiety*, Ἀσέβεια; *treason*, Προδοσία; *fornication*, Ἑταίρησις; *celibacy*, Ἀγάμιον; and other crimes relating to military discipline, such as *refusing to serve in war*, Ἀστρατεία; *desertion*, Λειποστράτιον; *quitting one's post*, Λειποτάξιον; *cowardice*, Δειλία, &c. all which were severally punished with death, or a fine.

2. Φάσις ἀπὸ τοῦ φαίνειν, a suit instituted on information given of concealed crimes.

3. Ἐνδειξις, the process against those, who, being disqualified by law, offered themselves as candidates to bear offices, and to judge the citizens. Every one was permitted to inform against them.

4. Ἀπαγωγή, hurrying a criminal, detected in the act, to the magistrate.

5. Ἐφήγησις, the discovery of a criminal who had concealed himself: and to do this was termed Ἐφηγεῖσθαι.

6. Ἀνδρολήψιον was the process against those, who refused to deliver up a criminal concealed in their house.

7. Εἰσαγγελία was the animadverting on those, who committed crimes against which there was no positive law.

There were also many kinds of *private ιδιωτικαὶ*, judgments, adapted to different private crimes.

1. Ἀδίκου δίκη was an action for injury.
2. Κατηγορίας δίκη was an action of slander.
3. Αἰκίας δίκη was an action of assault.
4. Κλοπῆς δίκη was an action against thieves.

The three former were punishable by fine. Theft, according to circumstances, was liable to restitution or death. All robberies, above the value of ten drachms, from any building belonging to the state, were visited with certain death.

There were others relating to deposits, to commerce, to the letting of houses, to patronage, &c.

CHAP. XVIII.

PUNISHMENTS NOT CAPITAL.

THE principal, and most usual *punishments*, Τιμήματα, were—

1. Ἀτιμία, *public infamy*, and consequent incapacity of standing for offices and honours.
2. Δουλεία, *servitude*, by which a freeman was reduced to the condition of a slave.
3. Στίγματα, *marks*, impressed with a red-hot iron on the foreheads or hands of slaves who had fled from their masters, or committed any other great crime. They were occasionally thus marked to lead to their recognition in case of desertion.
4. Στήλη, as the name imports, was the engraving the offence of a criminal in large characters on a *pillar*.
5. Δεσμοί, *chains*, were of many kinds. 1. Κύφων, a wooden collar, from κύπτω, to bend, which bent down

the head of the criminal: also termed Κλοιός and Κλωρίς, from κλείω, *to shut*. 2. Χοῖνις, *fetters*, in which the feet or legs were fastened: also called ξύλον, κἄλον, ποδοκάκη, and ποδοστράβη. 3. Σανίς, *a piece of wood*, to which malefactors were fastened. 4. Τροχός, *a wheel*, to which the fugitive slaves, or those who were guilty of theft were tied, and beaten with rods.

6. Φυγή, *perpetual banishment*; yet the power of recal was given to the same magistrate, who had passed the sentence. The goods of exiled persons were confiscated and sold by auction, and the place of their exile was not fixed.

7. Ὀστρακισμός, *ostracism*, was a peculiar kind of exile by which a citizen, whose power had grown formidable, was banished from his country for ten years. The suffrages were given upon shells, Ὀστρακα, whence the word *ostracism*; and 6,000 shells were required to render the sentence valid. This kind of exile, and exile in the general and more extensive sense, were alike in one particular; each implied banishment out of the country. But in other circumstances they differed.

1. The goods of the ostracised were neither confiscated nor sold by auction, as those of the exiled. 2. The ostracised were obliged to reside in a particular place, but the exiled were not. It is not certainly known when the ostracism was established. Some say it was instituted by Hippias, and others, by Clisthenes. Hyperbolus, an abandoned man, (frequently satirised by the comic poets,) was the last on whom the sentence of *ostracism* was passed. The Syracusans adopted this mode of punishment from the Athenians; but instead

of shells they used *leaves*, *πέταλα*, whence the term *Πεταλισμός*.

CHAP. XIX.

CAPITAL PUNISHMENTS.

THE capital punishments among the Greeks, but especially the Athenians, were—1. *Ξίφος*, *the sword*, or *beheading*. 2. *Λιθοβολία*, *lapidation*. 3. *Καρακημνισμός*, *precipitation from a rock*. 4. *Καραποντισμός*, *drowning in the sea*. 5. *Φάρμακον*, *poison*. 6. *Βάραθρον*, *throwing the criminal into a pit*. 7. *Τυμπανισμός*, *beating to death with sticks*. 8. *Βρόχος*, *the rope*, or *hanging*. 9. *Πῦρ*, *burning*.

CHAP. XX.

REWARDS.

WHILE the laws were very severe upon offenders, they conferred ample rewards on the deserving. The chief of which were—

1. *Προεδρία*, the privilege of having the front seat in all public assemblies.

2. *Εκών*, the honour of having a statue erected in some public place.

3. *Στέφανοι*, *crowns*, conferred by the votes of the people, by the senators in council, or the *δημόται*, in their own *δήμος*, *borough*. They were allowed to be

presented only in the place in which they had been voted, as by the people in the assembly, the senators in the senate-house, &c. Thus they were peculiarly civic honours.

4. Ἀτέλεια, *immunity from taxes.*

5. Σურία, παρασურία, σιρησις ἐν Πρυτανείῳ, an entertainment given at the public expense to those who had deserved well of their country. At first granted but once to the same individual, but in process of time some were ἀείσινοι, *constantly maintained*, in the common-hall, called Prytaneum. The descendants of Harmodius and Aristogiton, among others, were thus honoured.

PART III.

CIVIL GOVERNMENT OF THE SPARTANS.

CHAP. I.

CITIZENS, TRIBES, &c.

THE Heraclidæ, or descendants of Hercules, supported by a powerful body of Dorians, settled in Laconia, the capital of which was Sparta; but dissensions soon occurring, the weaker party fled to the country, and hence a distinction arose between the citizens and the inhabitants of the province, of whom the former alone claimed the name of *Spartans*.

The citizens were of two kinds: those born such; and those who had been presented with the freedom of the city.

Children were considered as the property of the state, and none but healthy ones were reared; the weakly, when born, being thrown into a gulf called 'Αποθεται; for it was thought that those who did not promise to be of use to the republic ought not to live.

If the elders of the tribe judged the new-born infant worthy of life, he was laid on a buckler, as a cradle,

and a spear was placed near him, symbols of his future profession.

At the age of seven his domestic education terminated, and he was then entered into the public *classes*, ἀγέλαι. Here he remained till eighteen, when he was enrolled among the *youths*, *ephebi*; which name, as the young men approached the age of twenty, they changed for that of μελλείρηνες, and at twenty, they were termed εἵρηνες. At thirty they were ranked as men, ἐξηβιοι, as being ἐξω τῆς ἡβης, *beyond the age of puberty*, and were at length allowed to engage in public affairs.

All those, who were of the proper age for military service, were classed into six divisions, termed μόραι, each of these being again divided into λόχους, πεντεκοστίας, and ἐνωμοτίας.

Lycurgus divided the citizens into *tribes*, Φυλαί; the number of which is uncertain; and these tribes into thirty sub-divisions, called Ὀβαί. He abolished the use of gold and silver, introduced iron coin, and made an equal distribution of lands among all classes.

CHAP. II.

FREEMEN AND SLAVES.

THE Spartans boasted that they were the freest people on earth, but they kept their slaves in the greatest subjection.

The freemen were divided into two classes, the Ὅμοιοι, *equals*, who could both vote, and be elected to

any office ; and the Ὑπομεινονες, *inferiors*, who could only vote at elections. This distinction arose from the greater, or less regularity, with which the citizens respectively obeyed the laws.

In addition to these two classes, which consisted of the *plebeians*, κόροι, a body of *knights*, ἱππαγέται, formed the nobility of Sparta.

The slaves were of two kinds : those called Δούλοι, who had been reduced to servitude ; and those called Οἰκέται, who had been born in slavery. They were employed in household affairs, and in carrying the baggage of the army ; and it is worthy of remark that there were more domestic slaves in Sparta than in any other city of Greece.

The origin of Lacedæmonian slavery may be traced to the reduction of the city of Helos, whose unfortunate inhabitants and their offspring were ever afterwards called Εἰλωτες, *Helots*. They occupied a rank between slaves and freemen ; they farmed the lands of the Spartans ; served in their fleets ; and were attached to their armies.

Since they greatly exceeded the Spartans in number, they were to them a constant source of fear, and were kept in subjection by the most severe and barbarous treatment. Amongst the most cowardly means adopted to lessen their increase, may be reckoned the κρυπτα, *secret law*, or *ambuscade*, by which the Spartan youth were, from time to time, empowered to attack and slay them unawares. It is related that two thousand of them were, on one occasion, thus despatched.

CHAP. III.

THE KINGS.

SPARTA was governed by two kings, anciently called Ἀρχαγέται, and this government, called Διαρχή, was occasioned by the queen of Aristodēmus having two sons at one birth.

The two kings reigned conjointly, but there were often dissensions between them, which, obliging each in turn to have recourse to the people for favour and support, served in the end largely to increase the popular power. Their authority was limited; for they did not possess the Παμβασίλεια, *plenitude of regal power*; but their chief duties at home consisted in their being the directors of all things pertaining to religion; and in war, one only was allowed to be absent, to whom, if of the proper age, the command of the army by right devolved.

The care of the highways, the formalities of adoption, and the disposal of orphan heiresses, were among the regal prerogatives; and as head of the state, the king, on his accession to the throne, might rescind the debts contracted by any citizen either with his predecessor, or the republic.

The revenues of the kings arose from certain lands, assigned for their maintenance; and the state allowed them, on the first and seventh of every month, a victim

together with a certain measure of wine and barley-meal, for sacrifice to Apollo.

The two kings presided in the senate, and proposed the subjects for deliberation.

CHAP. IV.

THE SENATE.

THE Spartan Senate was peculiarly called Γερουσία, and besides the two kings consisted of twenty-eight Γέροντες, *aged men*. It was the supreme council of the republic; and all questions relating to war, to peace, and to forming alliances were there first discussed.

No one could be a senator until he was sixty years of age, and when elected, the entire devotion of after-life to the duties of the office was required. So honourable was the appointment deemed, that it was termed ἀθλον τῆς ἀρετῆς, *the reward of virtue*.

When any vacancy occurred by death or otherwise, several candidates offered themselves before the people assembled in the forum, and he who was the most loudly applauded by the people, was judged to be elected. This was called νικητήριον τῆς ἀρετῆς, *the conquest of virtue*.

The court in the forum, where the senate met, was called βουλευτήριον τῆς γερουσίας.

CHAP. V.

THE EPHORI.

THE Ephori, Ἐφοροι, or *inspectors*, were so called because they extended their care over every part of the administration, Διὰ τὸ ἐφορᾶν τὰ τῆς πόλεως πράγματα.

They were five in number, were elected yearly by the citizens, and the first of them gave his name to the year, (being hence called ἐπώνυμος) in the same manner as the Ἀρχων, at Athens. All freemen, however poor, were eligible to the office.

Their tribunal was held in the forum, where they had their Ἀρχεῖον, or Ἐφορεῖον, *council-hall*, whither they daily repaired to pronounce judgment on certain accusations; and the laws of the Lacedæmonians being few, these decisions depended chiefly on their sense of equity.

The power of these magistrates was very great, and was considered as Ἰσοῦραννον, *equal to tyranny*. They could put any one to death without assigning any cause, had supreme power over all the other magistrates, and when the sovereign was suspected of treason against the state, they could secure his person and bring him to trial.

They convened the general assembly, and collected its suffrages; levied troops, and sent them to their stations; gave orders to their generals, and could even recal them in the midst of conquest, if their own interest, or that of the state seemed to demand it.

CHAP. VI.

INFERIOR MAGISTRATES.

THE Βειδιαῖοι presided over the games called Πλατανιστὰ, from their being performed in the Πλατανιστὰς, or *place of Plane-trees*. They were five in number.

The Νομοφύλακες, so called from their being *the guardians of the laws*. To them it belonged to reward those who obeyed, and punish such as transgressed the laws.

The Πύθιοι, so called, either from the Pythian Apollo, or from the verb πυνθάνεσθαι, *to ask or inquire*. They were sent to consult the oracles.

Πρόδικος was the name given to the tutor of the Spartan king, when a minor.

The Πρόξενοι were so called from extending their care to foreigners and strangers, who were denominated Ξένοι, *guests*.

CHAP. VII.

PUBLIC ASSEMBLIES.

THERE were two kinds of assemblies. One was called simply Ἐκκλησία, *the assembly*, and was composed of the kings, senate, magistrates, and of all the Lacedæmonians who were convened from the several states of Laconia. This assembly discussed great national affairs.

The other, called *Μικρὰ ἐκκλησία*, or *the less assembly*, was composed only of Spartans, who, in conjunction with the kings, senate and magistrates, discussed matters pertaining to themselves. This was held every full moon.

No one could address the assemblies until he had reached his thirtieth year, and his morals were likewise required to be irreproachable.

When the question had been sufficiently debated, the Ephori asked the opinion of the assembly. The question was decided by acclamation, not by counting the number on either side—*Κρίνουναι βοῇ, καὶ οὐ ψήφῳ*.

There were assemblies also for the public repasts, termed *σύσσεια*, *common meals*, of which the *φιδίτια*, or *φιλίτια*, *associations of friends*, were the most noted. In these the kings, magistrates, and private citizens met and dined together in halls built for the purpose. They separated themselves into parties of fifteen, the particular members of which were chosen by ballot. A certain quantity of food was sent in by each monthly; and their chief dishes consisted of black broth, and boiled pork, with barley bread and wine.

In addition to the *φιλίτια* there were other peculiar feasts, of which one was called *κοπέ*, and the other *αἰκλον*. To the former of these, boys and foreigners were indiscriminately admitted.

CHAP. VIII.

REWARDS AND PUNISHMENTS.

THE Lacedæmonians bestowed many honours and rewards upon those, who had deserved well of their country.

The Προέδρα, or *first seat in an assembly*, was accounted a high honour.

The Βειέλοπες were thongs with which victors were bound, or adorned.

Ἐλαίης στέφανος, a *crown of olive*, given as a reward for having done well.

Temples were also dedicated to those who had distinguished themselves in their country's service.

The *punishments* of the Lacedæmonians were of different kinds.

1. Ζημία, was a pecuniary fine, but sometimes the infliction of corporeal punishments.

2. Κλοιὸς was a collar made of wood, that went round the neck, and also fastened the hands together.

3. Μαστίγωσις, *beating*, was employed in driving criminals through the city.

4. Κέντησις, a *goad*, was probably used for the same purpose.

5. Ἀτιμία, *infamy or disgrace*, generally inflicted on those who had fled from battle. They were deprived of their citizenship; were obliged to give their wives to others; and to suffer themselves to be beaten by whomever they met.

6. Φυγή, *banishment*, was, at Sparta, rather avoiding penalties, than a punishment.

7. Θάνατος, *death*, although thought by other nations the greatest, was esteemed by the Spartans the least punishment, as it terminated the miseries of life.

8. Βρόχος, *a rope*, with which the criminals were strangled.

The punishment of death was not inflicted in public, but during the night, in a place in the prison called Δεκάς.

PART IV.

ON THE RELIGION OF THE GREEKS.

CHAP. I.

PRELIMINARY REMARKS ON THE GODS OF THE GREEKS.

WE learn from Herodotus that the Greeks received their divinities from foreign countries, chiefly from the East; and the Eastern religions being all figurative, the Grecian gods were undoubtedly, at first, symbols of natural objects and powers. That the Jupiter of Homer designates the pure ether, his Juno the atmosphere, and his Apollo the sun, is obvious in many of his narrations. But it is equally obvious, that this prevailing notion is not the ancient symbolical one alone, but that his Jupiter is already the ruler of gods and men, and his Juno the queen of Olympus.

According to the assurances of the same Herodotus, the two poets, Homer and Hesiod, were the first to designate the forms of the gods, to distinguish their kindred, descent, and occupations, and to give them the epithets which expressed these attributes. From the which observations we may collect, that the poets

were the authors of the popular religion, in so far as it was grounded on definite representations of the popular divinities.

Thus the popular religion of the Greeks was essentially poetical;—and its distinctive peculiarity was, that they gradually dismissed the symbolical representations, and not only dismissed them, but adopted something more human and sublime in their stead. The gods of the Greeks were *moral persons*. By the term *moral*, it is not meant to say, that a higher degree of purity was attributed to them than humanity can attain (indeed, the reverse is well enough known); but rather that the whole moral nature of man, with its defects and excellencies, was considered as belonging to them; although with the additional notions of superior physical force, a more delicately organized system, and a more exalted, if not always a more beautiful form.

Now these ideas became generally prevalent, and were entertained by the whole people; and thus an indestructible wall of division was raised between Grecian and foreign gods. The former were moral beings; this was their leading character, or rather their whole character: they would have been mere names if this had been taken from them; but the gods of the barbarians remained only personifications of certain objects and powers of nature; and hence neither a moral nature nor character belonged to them, although the human shape and certain actions and powers were attributed to them.

This change took place by means of Poetry and the Arts. Poetry was the creating power; the Arts con-

firmed the representations which she had called into being, by investing them with visible forms. Thus, as Herodotus affirms, the popular notions of the gods were first established by Homer, and established never to be changed. Hesiod is indeed named with him; but what are his catalogues of names compared with the living forms of Homer?

This connexion of Poetry with Religion decided the character of Grecian Art. Among the nations of the East, the sculptor not only never created forms of *ideal* beauty, but was rather exercised in producing hideous ones. The Grecian artist was secured against any thing similar to this, when his gods had become, not merely physical, but human moral beings. Hence he was forced to remain true to the pure human figure, and was thus brought very near the step which was to raise him still higher, and give *ideal* beauty to his images. Phidias found in Homer the idea of his Olympian Jupiter; and the most sublime image in human shape, which time has spared us, the Apollo of the Vatican, may be traced to the same origin.

It must be remembered, that the Greeks never entertained the idea of holding up their divinities as models of virtue. If it was not declared a duty to become like the gods, no excuse for the imitation could be drawn from the faults and crimes attributed to them. Besides, these stories were esteemed by the vulgar even as poetical fictions only; and there existed, independent of these tales, the fear of the gods as higher beings, who, on the whole, desired excellence, and abhorred and sometimes punished crime. This

punishment was inflicted in this world, for the poets and the people of Greece long adopted a belief in no punishment beyond the grave; except of those who had been guilty of direct blasphemy against the gods.

The system of morals was on the whole deduced from the fear of the gods; that fear also produced the observance of certain duties, which were of great practical importance; as, for example, the inviolable character of suppliants, who stood under the particular protection of the gods; the sanctity of oaths and the like; of which the violation was also considered a crime against the gods.

Beside the popular religion, Greece possessed a religion of the initiated, preserved in the mysteries. The symbolical meaning would have been lost, if no means had been provided to ensure its preservation. The mysteries afforded such means. Their great end, therefore, was to preserve the knowledge of the peculiar attributes of those divinities, which had been incorporated into the popular religion under new forms; what powers and objects of nature they represented; and how these, and how the universe came into being; in a word, cosmogonies, like those contained in the Orphic doctrines.

This knowledge, though in part preserved by oral instruction, was perpetuated by symbolical usages and representations.

The mysteries preserved a reverence for sacred things, and this gave them their political importance. Although they had their secrets, yet not every thing connected with them was secret. They had, like those

of Eleusis, their public festivals, processions, and pilgrimages, in which none but the initiated took a part; yet no one was prohibited from being a spectator. Whilst the multitude was permitted to gaze at them, it learned to believe that there was something sublimer than any thing with which it was acquainted, revealed only to the initiated; and while the value of that sublimer knowledge did not consist in secrecy alone, it did not lose any of its value by being concealed.

Thus the popular religion and the secret doctrines, although always distinguished from each other, united in serving to curb the people.

CHAP. II.

THE DEITIES OF GREECE.

As the first Greeks, and many other nations, paid divine worship to the sky, to the sun, moon, stars, and earth; and saw that continual motion was the property of these bodies, they termed them *Θεοί*, from the verb *θεῖν*, *to run*; though, perhaps, the word may be derived from other roots.

Their gods were divided into classes, corresponding with the natural divisions of the creation, and thus they had their celestial, their terrestrial, and their infernal deities. Their celestial deities were styled *Ἐπουράνιοι*, *Ὀλύμπιοι*, *Ἀθάνατοι*, *celestial, Olympian, immortal*. Their deities of the infernal regions were termed *Χθόνιοι*, *Ὑποχθόνιοι*, *Καταχθόνιοι*, *Στύγιοι*, *subterranean, Stygian*.

Their gods of the earth, *Ἐπιχθόνιοι*, *Ἡρώες*, *terrestrial, heroes*. The first and most solemn worship was paid to the celestial; the second, or inferior, to the terrestrial; the third, or lowest, to the infernal deities.

The twelve principal divinities, called by the Greeks *Μεγάλοι Θεοί*, *the great gods*, were—

Ζεύς,	Jupiter.	Ἥρα,	Juno.
Ποσειδῶν,	Neptune.	Ἄρης,	Mars.
Ἀπόλλων,	Apollo.	Ἑρμῆς,	Mercury.
Παλλᾶς,	Minerva.	Ἄρτεμις,	Diana.
Δημήτηρ,	Ceres.	Ἀφροδίτη,	Venus.
Ἡφαιστος,	Vulcan.	Ἑστία,	Vesta.

They were sometimes simply termed *οἱ δώδεκα θεοί*.

The Athenians had the greatest veneration for these gods, the figures of whom were painted in the portico of the Ceramicus; and erected an altar to them, called *Βωμός τῶν δώδεκα Θεῶν*, *the altar of the twelve gods*.

They gave them different epithets, from their different functions, from the places where they were worshipped, from their origin, &c.; and to understand the Greek authors, an acquaintance with these epithets is highly necessary.

The sky was the department of Jupiter. Hence he was deemed the god of tempests, and of the seasons. The following epithets were given him. *Νεφεληγερέτης*, *the cloud-gatherer*; *Ὄμβριος*, *showery*; *Ύέτιος*, *rainy* (from *ὑεῖν*, *to rain*); *Ἀστειοκλήτης*, *Ἀστραπαῖος*, *the lightener*; *Καραιβάτης*, *the descender* (because he descends in thunder); *Βρονταῖος*, *the thunderer*, the Jupiter Tonans of the Romans. Other epithets were given him, rela-

tive to the wants of men, for which he was thought to provide. *Ξένιος*, protector of strangers; *Ἐφέσιος*, guardian of hospitality (from *ἐπὶ*, and *ἑστία*, over the domestic hearth); *Ἐταιρεῖος*, protector of society; *Φίλιος*, patron of friendship; *Ὀρκιος*, guardian of oaths; *Ἰκέσιος*, protector of the suppliant; *Ὀμόγγιος*, guardian of families; *Βασιλεὺς*, sovereign; *Σκηπτούχος*, sceptre-bearing.

Apollo, from the benefits for which mankind were indebted to him, and from the arts and sciences, which he was said to have invented, was called ^a *Ἀποτρόπαιος*, protector from harm; *Ἀλεξίκακος*, evil-averting; *Ἀγνιεύς* and *Ἀγνιάτης*, president of the ways; ^b *Λοξίας*, ambiguous; ^c *Πύθιος*, Pythian; ^d *Παῖαν*, healing; *Εὐλύρας*, lyrist; *Ἐκατηβόλος*, far-darting; *Ἐκάεργος*, far-effective; *Τοξοφόρος*, bow-bearing.

Neptune had the names of *Ἀλυκός*, saline (from *ἄλς*, the sea); *Ἀλιμέδων*, ruler of the sea; *Πόντιος*, marine; *Ἱππιος*, equestrian.

^a *Ἀποτρόπαιος*, *Ἀλεξίκακος*. There is a slight difference in the signification of these words: the former meaning, *he who turns one aside from entering into vice*, who keeps one out of harm's way: the latter *he who wards off evil from one*, who prevents any harm from falling upon one.

^b From *λοξός*, bent, oblique; because the oracle of Apollo gave circuitous and perplexing answers.

^c The place where the oracles at Delphi were delivered was called Pythian, from *πυθίσθαι*, to inquire.

^d This was the name of a hymn which was sung in honour of Apollo, on many occasions, and especially when his medical skill was invoked in behalf of the sick. Hence it became one of his epithets.

Mars had those of Βαθυπόλεμος, *mighty in war*; ^a Χάλκεος, *brazen*; Μιαυφόνος, *the murderer*; Βροτολοιγός, *the homicide*.

Mercury was called Ἐναγώνιος, *president of games or contests*; Στροφαῖος, *keeper of the gates* (from στροφεὺς, *a hinge*); Ἐμπολαῖος, *protector of trade*; Ἐριούσιος, *most useful*; Κερδῶος, *god of gain*; Δόλιος, *crafty*; Ἠγεμόνιος, *leader of the ways, our guide*.

Vulcan was called Κλυτοτέχνης, *illustrious artificer*; Κλυτοεργός, *famous workman*; Πανδαμάτωρ, *all-subduing*.

Juno was styled Τελεία, *the perfect*, as presiding over marriages (from τέλος, *the end*), which signifies also marriage, as being the perfection or consummation of the wishes of the parties; and Γαμήλιος, *the marrier*.

Minerva, the goddess of arts and inventions, was denominated Ἐργάνη, *workwoman*; Εὐρεσίτεχνος, *inventress of the arts*; Πολύβουλος, *most skilful*; Πολύμητις, *sagacious*; ^b Δαίφρων, *warlike*; ^c Τριτογένεια, *Tritonian*; Χρυσόλογχος, *having a golden lance*; Γλαυκῶπις, *the blue-eyed goddess*; Πολίτις, *citizen*; Πολιάς, and Πολιοῦχος, *guardian of the city*; Κλεῖδοῦχος, *keeper of the keys*, because she had charge of

^a He received this epithet from the brazen armour with which he was covered.

^b Compounded of δαάς, *a battle*, and φρήν, *mind*; *whose mind is upon war*.

^c There are various opinions advanced why Minerva received this name. The most plausible is, because she had a temple near the river Tritonis, in Africa.

the temples in the city; 'Ερυσίπτολις, *the patroness of cities.*

Diana was called ΕΙΔΕΪΘΥΙΑ, and ΛΟΧΕΙΑ, *goddess of births*; ΑΓΓΟΡΕΑ, *rural*; *ΚΥΝΗΓΕΤΙς, and ΘΗΡΗΠΕΙΑ, *the huntress*; ΙΟΧΕΑΡΑ, *delighting in the bow*; ΤΟΞΟΦΟΡΟΣ, *bow-bearer.*

Ceres was called ΚΟΥΡΟΥΡΟΦΟΣ, *the nurse of boys*; ΘΗΝΗΩΝ ΘΡΕΪΠΕΙΑ ΠΡΟΠΑΝΤΩΝ, *the nourisher of all men.*

Venus had the epithets of ΟΥΡΑΝΙΑ, *the celestial*; ΕΡΑΙΡΑ, *the mistress*; Η ΕΝ ΚΗΠΟΙς, *the garden-dweller*; ^b ΠΑΝΔΗΜΟΣ, *the common, public, or terrestrial*; ΓΕΝΕΤΑΛΙς, *the goddess of generation.*

Vesta was called ΠΑΡΘΩΑ, *the tutelary goddess of the country, i. e. of Greece.*

Besides these divinities, there were others, supposed to be of a later existence, and of a nature between divine and human, called ^c ΔΑΙΜΟΝΕς, *dæmons.*

Several men, too, illustrious for their exploits, or virtue, were ranked among the gods. These were termed ΗΡΩΕς, *heroes*, or ΗΜΙΘΕΟι, as participating both in the human and divine nature, as Bacchus, Hercules, Æsculapius, Castor, Pollux, &c.; and were looked upon as ministers of the gods in the government of human

* From κύων, and ἄγω, *one who leads dogs to the chase.*

^b Venus was worshipped by two different classes, under two names. By the chaste she was called ΟΥΡΑΝΙΑ, *heavenly*; by the immodest, ΠΑΝΔΗΜΟΣ, *sensual, earthly, common to all.*

^c The word in our language which corresponds the nearest to this is *Genii*. Every person was supposed to have two, his *good*, and his *evil genius*.

affairs; as interpreters and mediators for mankind with the Supreme Being.

The Athenians likewise adopted *foreign deities*, Θεοὶ ξενικοὶ, and raised altars to them. But their worship was not permitted without a public decree, and could not be introduced by individuals. Nay, they even adored *unknown gods*, and erected altars to them, which were called Βωμὸι ἀνώνυμοι, *the anonymous altars*. To this custom St. Paul alludes (Acts xvii. 23.) when he was cited before the court of Areopagus, without the sanction of which no foreign worship could be introduced.

The Greeks had their *household gods*, called ἑστίοι-χοι, who were thought to be not only protecting but avenging deities; such as would punish every crime that militated against domestic peace.

It may seem strange that one deity should have so many epithets, since Jupiter alone was called by three hundred different names. Bryant (Ancient Mythology, vol. ii. p. 177.) says, that this giving to their gods so many different appellations, was done to render their system of theology the more plausible; and that, in every conjuncture, they might possess a peculiar deity for the several purposes of redress, protection, or assistance.

CHAP. III.

SACRED PLACES.

ADORATION was paid to these deities in places consecrated to their worship. Of such places there were

three kinds. The first were called *Τεμένη*, *fields set apart*; though this word has a more extensive signification. The second, *Ἄλση*, *sacred groves*. The third, *Ναὸι*, or *Ἱερὰ*, *temples*, or *sacred buildings*.

The Greeks, like the generality of nations, in their earlier period worshipped their gods in the open air, and chiefly on the summit of mountains, as being the nearest to heaven. They seem to have borrowed from the Egyptians the custom of erecting temples, and reared them either in the most elevated part of their cities, or without the cities, on mountains, the gate facing the east; since among all Pagan nations the rising sun was an object of adoration.

Temples were divided into two parts, *the sacred*, *Τὸ ἕσω*; and *the profane*, *Τὸ ἔξω περιόραντήριον*, because a vessel, called *Περίοραντήριον*, was placed at the door of the temple, and filled with holy water for purification.

The innermost and most sacred recess of the temple was called *Ἄδυτον*, *the sanctuary*, from a privative, and *δύνω* or *δύω*, *not to be entered, unapproachable*. It also acquired the name of *Σηκός*, literally a *sheep-fold*, because the statue of the god was here placed, enclosed with railing, something after the manner of a sheep-fold. The other divisions of the temple were *Πρόπυλα*, or *Προπύλαια*, *the outer porch*; *Πρόναον*, *the vestibule*, in which was usually placed an altar or image; and then the *Ναός*, *the interior of the temple*; subdivided into the *Πρόδομος*, the *Σηκός*, *Τέμενος*, or *Ἄδυτον*, where was enshrined the image of the chief divinity, and the *Ὀπισθόδομος*.

Some temples were dedicated to the worship of one divinity; and others consecrated to that of many. The Deities, who had one common temple were styled *Σύνναοι*, and *Σύμβωμοι*.

The temples took their names from the Deities in honour of whom they were erected. The temple of Diana was called *Ἀρεμίσιον*; that of Juno, *Ἡραῖον*; that of Neptune, *Ποσειδώνιον*; that of Ceres, *Θεσμοφόριον*; that of Castor and Pollux, *Ἀνάκειον*, because they were called *Ἀνακτες*, *chiefs*, as being the sons of Jupiter. The most famous of these temples was that of Diana at Ephesus.

The temples were adorned with statues and offerings. The statues were images, or representations of the gods to which divine worship was paid, and they were called by the general term, *Ἀγάλματα*. This custom the Greeks took from the Egyptians.

Among the ancient Greeks these substitutes for their divinities were shapeless stones, pieces of wood, logs, and rude pillars, generally *black*, as the most solemn colour; but in time these representations were more ingeniously wrought. A human form was given them, and they were called *Βεράς*, *διὰ τὸ βροτῶ ἐοικέναι*, *on account of their resemblance to man*. They were in the different attitudes of lying, standing, sitting.

In early times these statues were made of wood, (the trees selected for which purpose were those deemed sacred to the respective deities, as the statue of Jupiter of oak, that of Venus of myrtle;) or stone, and were called *ἔξοανα*; afterwards, in the advancement of the arts, they were made of iron, brass, ivory, silver or gold.

There were *symbolical* statues which were supposed to partake of the divine nature, and which were called *Ἄωκετῆ*. They were kept in the innermost part of the sanctuary, and were concealed from the sight of all but the priests.

In imminent danger, they stretched out their arms to them, in a suppliant manner, and embraced them; and if any filth had come upon them, or if they had been touched with impure hands, a solemn ablution of them was performed on appointed days.

In the time of a siege, the tutelary gods of the cities were chained to their stations, lest they should desert to the enemy; but on festivals some of the statues were taken out of their temples, and drawn in procession through the principal parts of the city, on cars called *Ἀπήναι*, with solemn pomp, and great demonstrations of joy.

Βωμοί, *altars*, were of various kinds and dimensions. Those dedicated to the celestial gods were much higher than the altars sacred to the terrestrial deities, which last were sometimes termed *Ἐσχάται*, and were only a step from the ground. In order to perform sacrifice to the infernal gods small trenches, termed *λάκκοι* and *βόθροι*, were dug of about a cubit in depth. The altars were usually made of earth, or of the ashes of the burnt sacrifices, and of stone. They differed in shape, being oblong, circular, or many-sided, and the

* Compounded of *Δις*, Jupiter, and *πίπτειν*, to fall, because these images were supposed to have fallen from heaven, like the shield of Mars with the Romans.

names or peculiar attributes of the divinities, in whose honour they were raised, were usually engraved on them. They had various names, according to the purposes for which they were designed, as *Ἐμπυροί*, *altars for burnt offerings*; *Ἄπυροί*, *those without fire*; *Ἀναίμακτοι*, *those without blood*, on which latter cakes, or fruits, or offerings without life could alone be sacrificed.

The Greeks, before the erection of altars, used to sacrifice on the green turf, (thus Hor. Carm. iii. 8. *positusque carbo cespite vivo*) and sacrifices offered without altars were termed *Ἀποβώμῃσι θυσίαι*.

The temples of the gods were also adorned with offerings, which were hung up for ornaments, and consecrated to them. They were called *Ἀναθήματα*, *hangings*, and were made from a feeling of piety, or from gratitude after a deliverance from some evil, or after gaining a victory; they consisted of—1. Crowns. 2. Vestments. 3. Vases of iron, brass, silver, and gold, of which the principal were the tripods. 4. Arms, and the spoils of enemies.

Temples, statues, and altars were reckoned so sacred, that they were a general refuge for malefactors and criminals of all descriptions; and it was considered an act of sacrilege to force them from them.

* From *ἀνά*, and *τίθημι*, *I place or hang up*.

CHAP. IV.

SACRED PERSONS.

DURING the heroic age, we learn from Homer, that there were priests, who seem to have devoted themselves exclusively to that vocation, as Calchas, Chryses, and others. But the sacred rites, in honour of the gods, were not performed by them alone; they were not even required at the public solemnities. The generals and commanders themselves offered sacrifice (*Odys.* iii. 430.), performed the prayers, and observed the signs which indicated the result of an undertaking.

Traces of these ancient regulations were preserved for a long time among the Greeks. The second archon at Athens, who presided at the public ceremonies of worship, was called the king, because he had to prepare the sacred rites, which were formerly regulated by the kings. He was, however, like the other archons, annually appointed, and the election was by lot.

Thus, though the regulations respecting the priesthood were not the same in all parts of Greece, that office was commonly filled for a limited time only; was regarded as a place of honour (to which, as to the other mysteries, appointments were made by lot after an examination); and was subjected to the same rotation as the rest. They, to whom it was entrusted,

were taken from the class of active citizens, to which they again returned ; and even whilst they were priests, they were by no means withdrawn from the regular business of civil life, nor even from the duties of war. Callias, the daduchus, fought at the battle of Marathon, in his costume as a priest. The priesthood did not gain even that degree of firmness which it had at Rome ; where the priests, though they were not separated from secular pursuits, formed distinct colleges, like those of the pontiffs and augurs ; and the members of them were chosen for life.

Since the priesthood then, among the Greeks in general, never formed an exclusive order, it could not possess the spirit of party ; and as the priests of the Greeks formed no distinct class in society, it is evident that they could have no such secret system of instructions, as was possessed by those of Egypt. It follows that there was in the nation no separate class (like the Egyptian hierarchy) which claimed an exclusive right to certain branches of scientific and intellectual education, and preserved that exclusive right by means of written characters, intelligible only to themselves. That which ought to be the common property, and is the noblest common property of mankind, was such among the Greeks ; and this made it possible to unfold with freedom the spirit of philosophy.

As the priests never formed a distinct order, and still less a caste, religion never became a religion of the state, to the extent in which it did in other countries. It was sometimes subservient to public policy, but never became its slave. The dry, prosaic religion of the

Romans could be used or abused to such purposes; but that of the Greeks was much too poetical. The former seems to have existed only for the sake of the state; and the latter, even when most useful to the state, appears to have rendered none but voluntary services. The patricians confined the popular religion of Rome within the strict limits of a system: but in Greece religion preserved its freedom of character.

To the priests, Ἱερεῖς, was entrusted the care of the holy places of the woods, the temples, and the religious ceremonies. The Ἀρχιερεὺς, or *High-Priest*, was at the head of the whole order, and presided at the celebration of the most sacred mysteries.

The priests had their ministers. The Κήρυκες, or *public criers*, killed the offerings, and prepared every thing necessary for the sacrifices. The Νεωκόροι, or Ζάκοροι (from κορεῖν, *to adorn, to keep clean*), kept the temples and the furniture in order. The Ναοφύλακες were keepers of the temple. The Πρόπολοι θεῶν were priests always in attendance, and whose prayers the people desired at the sacrifices.

Some of the priests obtained their office by inheritance, called Οἱ ἐκ γένους: some by lot, called Κληρωτοί: some by popular elections, called Αἵρετοί, or Ἐψηφισμένοι.

Among the Greeks, the women as well as the men, were admitted to sacred functions. The priestesses were usually virgins, and called Ἱέρειαι. In Athens they were daughters of the first families only, and were commonly virgins.

The priestesses of Ceres were distinguished by the name of ^a *Μέλισσαι*, which title was given to others.

The priestesses used to carry the distinctive emblems of the deity to whom they were consecrated. Those of Minerva were clad in the armour of the goddess; the Bacchanals carried the ^b *Thyrsus*; the priestesses of Venus, myrtle; those of Cybele, pine-cones.

Both the priests and priestesses were required to be of an irreproachable life, and to keep themselves free from all pollution; and although the latter were for the most part virgins, yet married women often officiated as such. Before consecration the candidate for the office of priest underwent an examination, as to whether he were *ὁλόκληρος καὶ ἀφελής*, *perfect and un mutilated*. To be *γνήσιος*, *born in lawful marriage*, was likewise an essential requisite, as well as previous integrity of conduct.

The sacerdotal garments of the priests were white, made of fine flax or linen, and reached to the ankles. They officiated with bare-feet, and wore crowns, or fillets on their heads.

There were some sacerdotal offices which were hereditary in certain families; but their number appears to have been inconsiderable. In Athens, the ^c *Εὐμολπίδαι*, *descendants of Eumolpus* (father of the poet Mu-

^a Literally, *Bees*, a symbolical appellation, significant of their industry.

^b The *Θύρσος* of the Bacchanals was an iron-pointed javelin, entwined with ivy or vine leaves.

^c A patronymic noun from *Εὐμολπος*; formed from the genitive by changing *ού* into *ίδης*.

sæus), possessed the privilege, that the ἱεροφάντης, or first director of the Eleusinian rites, as well as the δαδοῦχος, or *torch-bearer*, the ἱεροκήρυξ, or *sacred herald*, the ἐπιβώμιος, or *attendant on the altar*, should be taken from their family. The place of hierophant could only be obtained by a person advanced in years; and the other offices were probably not occupied during life, but frequently assigned anew.

Among the other priesthoods by inheritance were—the Κήρυκες, *the descendants of Mercury*; Ἐπατρίδαι, *Patricians*; and the *Ἐρεοβονράδαι, *the direct descendants of Butas*, a celebrated priest. Among the Argians were the Ἀκεστορίδαι.

CHAP. V.

MODES OF WORSHIP.—PRAYERS.

THERE were three religious duties which they performed in the sacred places,—prayers, sacrifices, and lustrations.

The object of their *prayers*, Εἰχαὶ or Προσευχαὶ, and Δέησεις, was the obtaining of some good, or the averting of some evil. Plato (Alcibiades II.) quotes from an ancient poet the following form of prayer, which he highly praises: “Give us, O father Jupiter, those things that are best for us, whether we ask for them or not; and

* From ἐρῶς, *true, real*, and Βούρης. When the patronymic comes from a noun in ἄς or ῆς, its termination is in ἄδης.

withhold from us those things that may be injurious to us, even if we beseech them."

As to the ceremonies used in prayer :

They carried *green boughs*, θαλλοί, or κλάδοι ἱκτήριοι, in their hands, which boughs, when wool was wrapt round them, were termed *στέμματα* ; then, having raised one hand to the mouth, they extended it towards the deity whom they were worshipping, To use this ceremony was termed, in Greek, Προσκυνεῖν, and in Latin, *adorare, to worship*.

Sometimes they touched the head of the deity, that he might grant their request with a nod. Sometimes they kissed his hands and knees, and when praying they looked towards the east.

When supplicating a heavenly deity, they lifted up their hands : when they implored those of the sea, they stretched them forth to that element : when they addressed the infernal deities they smote the ground.

Sometimes they prayed standing, sometimes sitting, but generally on their knees, and they used the latter posture in great dangers, as it denotes greater humiliation. Hence Γονάζεσθαι, and Γονυπετεῖν, &c. denote praying.

CHAP. VI.

SACRIFICES.

SACRIFICES are termed, in Greek, Θυσίαι and Δῶρα. To sacrifice is, θύειν, προσφέρειν ἀναφέρειν or ποιεῖν θυσίας. The poets likewise use the words, Πέζειν, ἔρ-

δελν, and δρᾶν. Θύειν with the ancient Greeks signified to burn perfumes; and Θύος, *incense* burned in honour of the gods; and from this word is derived the Latin word, *thus, frankincense*, for in early ages, the blood of animals was not shed to propitiate the gods, but odours and perfumes only were used in sacrifices.

The first Athenians, following the injunction of Triptolemus, Θεοῦς καρποῖς ἀγάλλειν, *to regale the gods with fruits*, offered them only the produce of the earth. Afterwards they offered animals; and the word Θυσία was now only applied to shedding the blood of victims.

The victims, termed Ἱερεῖα, were to be ἄρτια and τέλεια, *sound and perfect*; i. e. they were not to be maimed, lame, or unhealthy. The principal victim, and the largest, was the ox. Βουθυρεῖν was the term for sacrificing this animal.

Oxen five years old, and which had never borne the yoke, Ἀζυγεῖς, were sacrificed: the sheep were to be two years old, termed by the Latins, *bidentes*.

Sometimes they sacrificed many animals at once. At Athens there was a sacrifice which consisted of three animals of different species, and was, for that reason, called Τριπύς.

Sometimes a hundred victims were offered at once. This was a solemn sacrifice, and was called ἑκατόμβη, *a hecatomb*.

^a Nonnius makes this word the same with *biennis*, compounded of *bis* and *annus*, of two years.

^b Though this word is compounded of ἑκατόν and βοῦς, and properly signifies the sacrifice of a hundred oxen, it generally denoted the sacrifice of one hundred animals of any kind.

The different deities had their proper victims. An ox, five years old, was sacrificed to Jupiter; a black bull and a ram, to Neptune; a heifer and a ewe, to Minerva; a black and barren ewe, to the infernal deities; a dove, to Venus; a dog, to Hecate; a stag, to Diana; a cock, to Æsculapius; a sow, which is the destroyer of corn, to Ceres. To Ceres also they sacrificed the firstlings of grain; and to Bacchus, those of the vintage. Few sacrifices were offered without salt, and a *libation* of drink, *σπονδή, λαβή, and χοή*. Hence *σπένδειν, λείβειν, to pour out, to libate*. Libations were frequently offered without victims, although the latter were never sacrificed without oblations of drink.

Human sacrifices, though common in the latter, were rare in the early ages of Greece. In Arcadia young girls were beaten to death on the altar of Bacchus, and the Lacedæmonians sometimes scourged their children, till they dropped down dead, at the altar of Diana Orthia.

Among the Greeks, particularly in the early ages of their history, sacrifices were thought to be far more acceptable to the gods, than a purely moral life, and hence they were frequent and costly.

CHAP. VII.

THE CEREMONIES USED IN SACRIFICES.

THE following were the sacrificial ceremonies.

At the time of sacrificing, the priests were very richly attired, and the altars were decorated with

sacred herbs, peculiar to the gods to whom they sacrificed.

The victim was led to the altar adorned with wreaths and garlands, called *Στέμματα*, and sometimes its horns were gilded. Thus adorned, the priests went around it, and sprinkled it with holy water, called *Χέρνυψ*, frequently pouring some into its ear. They then placed upon its head a salted cake, called in Greek *Ούλαι*, and *Ούλοχύται*, and plucked from the forehead of the victim, betwixt the horns, a little hair, which they threw into the fire upon the altar.

After these preliminary ceremonies, accompanied with prayers, (previous to which the crier commanded silence in these words—*Εὐφημεῖτε σίγα, σίγα πᾶς ἔστω λεώς*, being equivalent to the *favete linguis* of the Romans;) the minister of the sacrifice, the priest or the *Κῆρυξ*, struck the victim on the head with an axe, and then cut its throat with a knife, called *Μάχαιρα* and *Σφαγίς*.

But the victims, immolated to the celestial deities, were not slain in the same manner with those which were offered to the infernal gods. The heads of the former were raised and turned backwards, called by Homer *Ἀδ' ἐρύειν*; those of the latter were lowered to the ground.

They received the blood of the victim in a vase, termed *Σφαγεῖον*, from which they poured it round the altar, or into the sea when sacrificing to the sea-deities, and then, having flayed and opened the animal, they examined the entrails, *Σπλάγχνα*. From which word are derived *Σπλαγχνόσκοπία*, the inspection

of the entrails; Σπλαγχνοσκόπος, the inspector, the soothsayer.

After having cut the victim in pieces, they wrapped over with fat its *thighs*, Μηροί (which belonged to the gods), and then cutting raw pieces from all the members of the victim, laid them upon the thighs, which were to be burned. This Homer calls Ὀμοθετεῖν.

The thighs thus prepared, were powdered with flour, and placed on the altar, on which they were burnt with dry and split wood. To make the flame rise higher, they poured wine upon it, which however was not practised in all sacrifices. Some were called Θυσίαι νηφάλιοι, *sober or temperate sacrifices*, from Νήφειν, *to be temperate*. These were divided into four sorts: 1. Τὰ ὑδρόσκοπνδα, *libations of water*: 2. Τὰ μελίσκοπνδα, *of honey*: 3. Τὰ γαλακτόσκοπνδα, *of milk*: 4. Τὰ ἐλαιόσκοπνδα, *of oil*.

It was customary on some occasions, as the sacrifice was burning, to dance around the altar, whilst they sang the sacred hymns, consisting of three parts or stanzas. The first, called Στροφή, was sung in turning from east to west: the second, called Ἀντιστροφή, in returning from west to east: then they stood before the altar and sung the last part of the song, called Ἐπιδός. These hymns were composed in honour of the gods, containing an account of their celebrated exploits—enumerating their characteristics, and many of the epithets applied to them, and they were called by the general name of Παιᾶνες: but those of almost every god had a particular name. The hymn of Venus was called Ὑπνγγος; that of Apollo eminently,

Παῖαν, and both Προσφῶδια; those of Bacchus, Διθύραμβοι.

After these ceremonies the priest received his share of the victim, and if the sacrifice had proved favourable, all present sat down to a *feast*, termed *θόλη*, also *δαίς*, and *θαλλία*, at which times, the Greeks were accustomed to indulge in wine to excess.

When the banquet was ended, before they returned home, they threw into the sacred fire the tongue of the victim, in honour of Mercury, as the god of eloquence; or as an expiation for any indecent language that might have been uttered.

CHAP. VIII.

PURIFICATIONS.

THE Greeks used purifications before they entered upon any religious duty; before they went to the temples—before the sacrifice—before they were initiated into the sacred mysteries—before their solemn vows and prayers. To purify, was called *καθαίρειν*, *ἀγνίζειν*; whence are derived *καθαρμοὶ* and *ἀγνισμοὶ*, *purifications*.

There were several methods of purifying.

1. By washing the hands in the *Περύφανθήριον*, or vessel filled with holy water, and placed at the entrance of the temple. Sea-water was preferred for the purposes of purification, and when not to be procured they frequently mixed salt, or at times brimstone, with

water drawn from fountains, or rivers near their source. This water was consecrated by plunging into it a torch, taken from the altar; or a branch of *laurel*, *Δάφνη*. The ancients thought that the laurel tree had the virtue of averting evil from any one who had a piece of it about him.

2. By carrying around the person a *squill* or *sea-onion*, called *Σκίλλα*, which vegetable was supposed to possess peculiar virtues, and was even worshipped by the Egyptians.

3. By carrying around the person to be purified a whelp, called *Σκύλαξ*. The dog was selected probably on account of his being an animal of defence.

Almost all words which relate to any sort of purifications are compounded with the preposition *Περί*, *around*, as the custom of going around the person to be purified with the purifying article, was general. They thought there was some magic in a circle; and, there being no opening in it, that no harm could come near the person thus surrounded.

The ancients are charged with being very superstitious. But from the *Spectator* (No. 7.) we should conclude that they were not less so in the days of Addison. The character of Theophrastus "*Περί Απισταντων*," tells us the objects which the superstitious man avoided, and the accidents which he thought portended evil.

CHAP. IX.

OATHS.

OATHS were of two kinds: the one called 'Ο μέγας ὄρκος, *the great oath*, taken only in matters of great importance, the other, 'Ο μικρὸς ὄρκος, *the lesser oath*.

There were different objects by which the Grecians swore. Sometimes, Μὰ Δία, *by Jupiter*; sometimes, Μὰ δώδεκα Θεῶς, *by the twelve great gods*. The Spartans usually swore Μὰ τῷ Σιῶ, *by the two gods*, i. e. by Castor and Pollux: the Grecian women, by Juno, Diana, or Venus; or Νῆ τῷ Θεῶ, *by the two goddesses*, i. e. by Ceres and Proserpine, who were exclusively appropriated to the female sex.

Sometimes they swore by the dead; as in Demosthenes, Μὰ τοὺς ἐν Μαραθῶνι, *by those who lost their lives in the battle of Marathon*.

The manner of swearing was generally by lifting up their hands to heaven, and in all agreements they pledged their faith by taking each other by the hand.

In all solemn leagues they sacrificed to the gods, with the following peculiar ceremonies. First, they cut some hair from the head of the victim, and distributed it to all present, that they might participate in the oath: then they invoked the gods to witness their doings, and killed the victim by cutting its throat; hence the phrase Ὀρκία réuveiv, *to make a covenant*. They then repeated the words of the oath to be taken, offered a libation of wine, and concluded by a prayer

to the gods, that he who should first violate the oath, might die in the same manner as the victim.

The reverence which the Greeks paid to oaths appears from their using the words *Εὐνους*, *oath-observant*; and *Εὐσεβής*, *a pious person*, as synonymous.

CHAP. X.

ORACLES.

UNLIKE the religions of the east, that of the Greeks was contained in no sacred books; and since there was no united order of priesthood it naturally followed, that though particular sanctuaries could, in a certain degree, become national temples, this must depend on accidental circumstances. Where every thing was voluntary, nothing could be settled by established forms, such as prevailed in other countries. The temples of Olympia, Delos, and Delphi may justly be denominated national temples; although not in the same sense in which we call those of the Jews, and the Egyptians, national. We shall hardly be mistaken, if we consider those sanctuaries the most ancient, which were celebrated for their oracles. Those of Dodona and Delphi were declared to be so by the voice of the nation; and both of them, especially the latter, were so far superior to the rest, that they are in some measure to be esteemed as the only national oracles.

These institutions belonged, if not exclusively, yet principally, to the Greeks; of whom both individuals and cities could always have access to them. They formed the connecting link between the government and the popular religion; cherished and matured the fruits of civilization; and were of extensive and important political influence.

The answers which the gods gave, when they were consulted in doubtful and difficult cases, were the oracles, and termed *Χρησμοί*, from the verb, *Χρᾶν*, to give an oracular answer; also *Λόγια*, *μαντεύματα*, *Θεοπρόκια*. *Φήμαι* were ominous words or supernatural sounds accidentally heard.

The places where these oracles were announced, were called *Χρηστήρια*, *μαντεῖα*; the diviners, or revealers of oracles, *Χρησμολόγοι*; those who consulted them, *Θεοπρόκοι*, *χρησμοφόροι*; and to consult them, was expressed by the word *Χρᾶσθαι*.

The oracles had gained such credit and veneration, that they were consulted in all important affairs, and on all doubtful events. Their answers were deemed the advice of heaven, and were received with an implicit faith. In short, if a form of government was to be changed, if laws were to be made, if war was to be declared, or peace concluded, they entered upon none of these matters without first consulting the oracles. They must have had a great effect, particularly that of Delphi, to keep peace among a nation composed of states of diverse manners, of different forms of government, of conflicting interests. When such meet together at a common temple, to consult a common

god, national animosities must be softened, local prejudices removed.

This veneration for the oracles was increased by the gifts and sacrifices which they who consulted them were obliged to offer, and thus princes and rich men only could consult them, and that, too, but upon certain days. The answers were almost always couched in such ambiguous terms, that whatever the event, they were sure to be found applicable.

All the oracles were not delivered in the same manner. In some places, the answers were given by *interpreters*, who were called *Χρησμοὶ ὑποφητικοί*, in others, the gods themselves revealed their will, either by voice, or dreams, or some decisive events, and these answers were called *Χρησμοὶ αὐτόφωνοι*, *oracles pronounced by the gods themselves*.

The Grecian oracles became at last exceedingly numerous. With the exception of that of Dodona, which was of Egyptio-Pelasgic origin, the oracles of the Greeks were almost exclusively connected with the worship of Apollo. We know of more than fifty of his oracles; and of the few others, the more celebrated owe their origin to the same god, as those of Mopsus and Trophonius, to whom he had imparted the gifts of prophesying.

The influence of the oracles was much lessened after the Persian war; and whether this diminution was injurious, or advantageous, cannot be easily decided. But the affairs of the Delphian temple were still considered as the concern of the Grecian nation; and even after infidelity had usurped the place of the

ancient superstition, the violation of that sanctuary gave the politicians a pretence sufficient to kindle a civil war (the Phocian), which was destined to cost Greece its liberties.

CHAP. XI.

THE ORACLE OF DODONA.

THE most ancient oracle, was that of Dodona, a city in one of the northern districts of Epirus. The temple is said to have been built by Deucalion immediately after the Deluge : or as some say, by the Pelasgians, the most ancient people of Greece.

There are many fabulous accounts relative to this oracle, such as trees speaking—doves predicting future events, &c.

But with fable we have nothing to do. The truth is this. In early times, there were diviners, who were called Ὑποφῆται (from ὑπὸ and φημί), *those who spoke from the deity*; Ἀνιπτόποδες (from a privative, νίπτειν, *to wash*, and πόδες, *feet*), so called because they never left the temple, and had no need to wash their feet; Χαμαεῦναι (from χαμαί and εὐνή), *those who lie upon the bare earth*; Ἑλλοι (from ἔλος, *a marsh, a bog*), because the situation of Dodona was marshy; Σελλοι (from Sellæ a town in Epirus); Τόμαροι, and Τομοῦροι from mount Tomarus, near Dodona. These diviners, when they were consulted, ascended an oak, from the top of which they gave their answers; and thus the oak was said to utter the oracle.

Afterwards old women were appointed to this office, and as in the Thessalian tongue those female diviners were named *Πελαῖδες*, which signifies *doves*, this equivocal meaning gave rise to the fable of the prophetic doves.

This oracle was rendered famous,

1. From its fountain, called the sacred fountain. If a lighted torch was plunged into it, it was extinguished, as in other fountains : but a torch not lighted took fire at some distance from its water.

2. From its cauldron. This was of brass, and gave a continual sound, either occasioned by the wind, or some other cause. From the surprising property of this cauldron came the proverb, *Χαλκεῖον Δωδωναῖον*, *Dodonean sound*, which was applied to garrulous persons.

The priests and priestesses delivered their responses from observation of the murmur of the leaves of the sacred Dodonean oak, of the babbling of the waters of the fountain, and the clanging of the brazen cauldron.

CHAP. XII.

THE DELPHIC ORACLE.

THE Delphic oracle at Delphi, a city of Phocis, was by far the most celebrated of all. In that city was the famous temple of the Pythian Apollo, enriched with treasures and offerings. The place in which the oracles were delivered was called Pythium ; the priestess who

delivered them, Pythia; and the games in honour of Apollo, *the Pythian Games*.

These epithets are said to be derived from *Python*, the name of the serpent which Apollo killed; or from the verb, *Πυθέσθαι*, *to consult*; or from *Πύρεσθαι*, *to rot*, as the carcase of the Python rotted there. But the true origin of these words is *Πυθώ*, a name of the city of Delphi.

The ancients thought that Delphi was in the middle of the world. Hence we often see in the classics, for Delphi, the expression *Ὀμφαλὸς γῆς*, *the navel*, or *centre of the earth*.

This oracle was very ancient. It flourished about one hundred years before the Trojan war. The goddess Themis first enunciated the oracles here, and was succeeded by Apollo.

This oracle was discovered by accident. The account is, that on mount Parnassus there was a deep cave, but of a narrow entrance:—that a flock of goats, approaching this entrance, began to skip and scream; that the goat-herd, while he was surprised at that prodigy, found himself seized with a kind of fury, a divine enthusiasm, which opened futurity to his view:—that a tripod was placed at the opening of the cavern, and a temple built there.

In the following particulars, however, confidence may be placed.

In the sanctuary of the temple there was a deep cavern, and over its mouth was placed a tripod, called *Χρηστήριος*, and *Προφητικὸς*, which tripod had a circular cover, with holes, called *Ὀλμος*, and on this cover the

priestess sat, who, therefore, received the epithet *Ἐρολμος*. She became intoxicated from the vapour which issued from the bottom of the cave; and with dishevelled hair, and a foaming mouth, she enounced her oracles. The Latins named the tripod, *cortina*, though some assert that this was the tent in which the tripod was kept; and hence the celestial hemisphere is called *cæli cortina*, and the *tholus*, or round compass at the top of a theatre, *cortina theatri*.

The Pythia was, at first, a young girl. In latter times she was a woman of fifty years of age.

People were permitted to consult this oracle only in one month of the year; and that month was termed *Βῆσιος*, or more properly *Πύσιος*, from *πυνθάνομαι*, to consult; but in after times it was consulted once every month. The consulters were required to make costly presents to the god: by this means, this temple excelled all others in riches and splendour, and hence the proverb, *Χρήματα Ἀφήτρος*, the wealth of Apollo, implying great wealth.

Previous to consultation, sacrifices were offered to Apollo. The care of these sacrifices was committed to five priests, called *Ὀσίοι*, *The Holy*, who were the ministers of the prophetesses, and shared with them the religious functions. The chief of these priests was called *Ὀσιωτήρ*. There were also others called *Πεπιηγῆται*, *conductors*; and a priest who was called by a name of Apollo, *Ἀφύτρος*.

The inquirers, on consulting the oracles, walked with crowns of laurel on their heads, and gave in their questions written and sealed, in as brief a form as

possible. The answers were delivered in Greek; commonly in hexameter, often in iambic verses, but in later times the oracle generally spoke in prose.

The language of these oracles was usually obscure and *equivocal*, *Λοξός*, and hence Apollo had the surname, *Λοξίας*.

This oracle was deemed infallible: whence *Τὰ ἐκ τριπόδος*, *the responses from the tripod*, was a proverbial expression for certain truths; but in later ages, however, the Pythia was sometimes bribed.

Oracles began to fall into disrepute about the birth of our Saviour, and as the light of Christianity spread, this remnant of heathen darkness vanished; although some say that it began to be silent in the reign of Nero. It gave answers, however, after that period; and even in the days of Julian the Apostate, A.D. 361.

CHAP. XIII.

THE ORACLE OF TROPHONIUS.

THIS celebrated oracle was in the neighbourhood of Lebadēa, a city of Bœotia, near which was a wood, and the oracle on an eminence that overlooked the wood.

It takes its name from Trophonius, the brother of Agamēdes, who lived near Lebadēa, in a subterranean dwelling, where he pretended to the faculty of predicting future events. He died in that cave, and after his death he was deified as an oracular god.

This oracle owed its fame to the following circum-

stance. No rain having fallen in Bœotia for two years, the inhabitants sent deputies to Delphi, and were directed by the oracle to return home, and consult Trophonius. His name being unknown, after a long search, one Saon, mentioned by Pausanias, saw a swarm of bees which he followed into the cave, and there found Trophonius, who gave him directions how, and with what ceremonies he must approach and consult him in future.

From its being in a cave it took the name of *Karabáσιον*: and the persons who consulted it were denominated *Karabáλυντες*.

Peculiar ceremonies were to be performed by the person who came to consult the oracle. He was to offer appointed sacrifices, to anoint himself with oil, to abstain from wine and every thing prohibited by the ritual, to bathe in a certain river, and to pass several days in a chapel dedicated to Good Fortune and Good Genius. After these preliminaries, being clothed in a linen robe, and with honey-cakes in his hands, to secure himself from the bite of serpents, he descended into the cave by a narrow passage. This place could be entered only in the night. The person returned from the cave by the same narrow passage, but walking backwards. He appeared melancholy and dejected; and hence the proverb, which was applied to a person low-spirited and gloomy, *Εἰς Τροφωνίου μεμάντεται*, *he has been consulting the oracle of Trophonius*.

Future events were known, by objects which appeared, or by words spoken. The priests placed the person who had consulted the oracle on an elevated

or as we should say, *to go up* to Deles; returning was called *Karaballeiv*, *to descend*, *to come down* from Delos.

There were other oracles of less note, of which particular notice need not be taken. That of Branchidæ, in Milesia; at Abæ, a city of Phocis; at Claros, in Ionia; at Eutrasis, in Bæotia, &c.

CHAP. XV.

DIVINATIONS.

After having given a succinct account of one sort of divination, *the Oracles*; we now proceed to the second, called *Θεομαντεία*, *Theomancy*, which word denotes generally the predictions made by men, in opposition to *Χρησμοί*, *oracles*.

The art of divination was called *Μαντική*, *the Prophetic* (*τέχνη*, *art*, being understood).

The following were the principal divinations:

1. DIVINATION BY THE SINGING AND FLIGHT OF BIRDS. In this pretended science, *the right* was considered propitious, and *the left*, unfortunate. The origin of which was, that *ἀρχὴ τῆς κινήσεως*, *the beginning of the celestial motions*, was in the east. The east, therefore, was accounted *δεξιὰ τοῦ κόσμου*, *the right side of the world*; and the west, *ἀριστερά*, *the left*. The Romans, on the contrary, since they faced the south when they made observations, had the east on the left hand, and the west on the right; and thus the lucky

side of one nation was the unlucky side of the other. But it should be observed that, in imitation of the Greeks, *the left hand, sinistrum*, was sometimes termed unfortunate and ill-boding by the Latin poets. The omens given were called Ὀρνίθες or ὄρνεις, ὀρνέοσκηπται, οἰωνοί, &c., and the observers Οἰωνοσκόποι, ὀρνέοσκόποι, οἰωνοδράται, &c. The flight of vultures was much observed, because they seldom appeared. Swallows flying about were an unlucky omen. The dove was considered a lucky bird. Cocks were accounted prophetic, especially in what related to war, and being sacred to Mars, were therefore called Ἀρεὸς νεστωτοί, *the birds of Mars*. There were two sorts of ominous birds; the Ταυαντέπυες, which gave omens by flight; and the Ὀδαί, which gave omens by singing.

2. DIVINATION BY INSECTS AND REPTILES. Bees were esteemed an omen of future eloquence, and a swarm is said to have alighted on the lips of Plato, when in his cradle. Snakes and serpents were ominous, and boars were always deemed unlucky.

3. DIVINATION BY SIGNS IN THE HEAVENS. Comets were thought to portend evil, and eclipses occasioned great terror, since their cause was unknown. Lightning on the right was a good, on the left a bad omen. So with thunder, which was accounted the greatest of all the heavenly omens. The *ignis lambens*, a *meteor* or *lambent flame* in the air was an excellent omen. Earthquakes were considered unfortunate omens.

4. DIVINATION BY DREAMS. When gods or spirits conversed with men in their sleep, it was called Χρήμα-

τισμός : when the images of what was to happen, appeared, it was called "Ὅραμα : when future events were foretold by types, "Ὀνειρος, and sometimes 'Αλληγορικὸς, a figure by which one thing is expressed and another signified. The interpreters of dreams were called 'Ὀνειροκρίται, 'Υποκριταί, *from judging of dreams*; 'Ὀνειροσκοποί, *from examining them*; and 'Ὀνειροπόλοι, *from being conversant about them*. Dreams in the early part of the morning were considered the most authentic; and they who desired a prophetic dream were careful in their diet.

5. DIVINATION BY SACRIFICES, *or by the inspection of victims*. This art was called 'Ιερομαντεία, *ιεροσκοπία* : they who practised it, 'Ιεροσκόποι. It was considered an unlucky omen if the beast was dragged to the altar, when it made its escape, or avoided the blow. The observations made upon its entrails, were termed "Εμπυρα. The principal part observed was the liver, and if this was bad, the victim was examined no farther. The next thing examined was the heart, which, when it was small or palpitated much, was considered a bad omen.

6. DIVINATION BY THE FIRE OF THE SACRIFICE, called Πυρομαντεία; *by the smoke*, Καπνομαντεία; *by the wine*, Οἶνομαντεία; *by the water*, 'Υδρομαντεία. In these divinations they watched the form and colour of the flame, the direction of the smoke, the motion and sparkling of the wine, and the water in which the victims were washed. If the flames were light, and immediately consumed the victim, it was favourable.

7. DIVINATION BY LOT, called Κληρομαντεία, in

which conjectures were made by throwing τῶς κλήρους *lots*; in this was included the divination by charms, called Στιχομαντεία, from στίχος, *a verse*, because when a number of prophetic verses were thrown into a vase together, shaken, and then drawn out, it was thought that each one would meet with that fortune which his verse portended. 'Ραβδομαντεία, was *divination by the wand*, in which having muttered a charm, they threw up two sticks, and formed a judgment by the direction in which they fell, whether to the right or the left hand, &c.

Besides these there were yet other MAGICAL DIVINATIONS. Νεκρομαντεία, *divination by the dead*, in which the deceased gave answers:—Σεομαντεία, and Ψυχομαντεία, *divination by raising the spirits of the departed*:—Υδρομαντεία, *hydromancy*, or divination by water, in which they watched the various changes, shadows, fluxes and refluxes, &c. of the water. 'Ορνιθομαντεία, or 'Αλεκτρυομαντεία, *alectryomancy*, divination by the cock, when a grain of barley was placed on each letter of the alphabet, and from those off which the grains were eaten by the cock, they formed a word, or words, significant of the event:—Κοσκυρομαντεία, *divination by the sieve*, in which after having suspended a sieve to a slight thread, they turned it round, repeating the names of all whom they suspected; and the person whose name passed their lips at the moment the thread broke, they took to be the delinquent.

There was another kind of divination, Γαστρομαντεία, in which they fancied that dæmons spoke from the belly or the breast of men. The diviners of this kind

had the names of 'Εγγαστρίμυθοι, στερνομάντις, εὐρυ-
κλεῖς, and πύθωνες.

CHAP. XVI.

PRESAGES, OMINOUS WORDS AND THINGS.

THERE were different kinds of presages.

1. Those taken from the person himself, whose good or bad fortune they were supposed to portend. They were Παλμοί, *palpitations of the heart, eye, or any muscle*—Βόμβος, *a ringing in the ears*, which in the right ear was a lucky omen—Πραρμοί, *sneezings*. These latter were very superstitiously observed, and were held sacred. If any one sneezed at a certain time, or on a particular side, it was sufficient to persuade him to undertake, or to discourage him from doing any business.

2. Those taken from external objects. An uncommon splendour, for instance, seen any where—an unforeseen accident—injuries befalling the temples and altars—monstrous births—were so many presages from which future events were inferred. So also were the 'Ενόδια σύμβολα, omens which offered themselves on the road. These were the meeting an eunuch—a negro—a bitch with whelps—a snake lying in the way—a hare crossing their path—and a weasel crossing the road was enough to adjourn a public assembly for the day. All these were δυσάντητα, δυσσιώνιστα, and ἀποτρόπαια θεάματα, unlucky and hateful sights.

Another sort of external omens were those which happened at home. Of this kind were a black dog entering the house—a mouse eating through a bag of salt or meal—the appearance of a snake or weasel on the house—putting on one's clothes wrong, &c.

3. Those taken from ominous words, which, whether of good or evil tendency, were denominated Ὀρραι, Κληρόνες, or Φήμαι, ἀπὸ τοῦ φάναι, *because they proceed from the mouth*. Words that boded ill were called Κακαὶ ὄρραι, or Δυσφημίαι; he who used them was said Βλασφημεῖν, φθέγγεσθαι βλασφημίαν. Such words the Greeks were careful to avoid; so that instead of Δεσμωτήριον, *a prison*, they frequently used Οἶκημα, *a house*; Μέλι instead of ὄξος, &c.

The manner of averting an omen was either to throw a stone at the thing, or, if it were an animal, to kill it. At sight of a madman or epileptic person they spit three times into their bosoms, in defiance of the omen; as spitting was a sign of great contempt and aversion.

CHAP. XVII.

THE GRECIAN FESTIVALS.

THE Greeks had scarcely any public festivals that were not religious. They were celebrated in honour of some god or hero; above all in honour of the tutelary deities of the place. Thus, many things, which we are accustomed to regard as objects of amusement, received a much more elevated character. They became

duties enjoined by religion, which could not be neglected without injury to the honour and reputation, and even to the welfare of the city. By any oversight of this kind, it was believed, that the gods would have been incensed; and the accidental evils, which might have fallen on the city, would infallibly have been regarded as punishments inflicted by the gods.

The Grecian temples had, for the most part, possessions of their own, which served to defray the expenses incurred in honour of the god. These possessions consisted partly in votive presents, which had been consecrated (especially where the divinities of *health* and *prophecy* were adored) by the hopes, or the gratitude, of the suppliant for advice and counsel. It is known that in several instances, especially in that of the temple of Delphi, treasures were accumulated, of more value probably, than those of Loretto, or of any other shrine in Europe. These, together with the lands usually annexed to a temple on its erection, were sufficient for the support of the temple, the priests, and the various persons employed in the service of the temples, and perhaps too for the daily sacrifices; yet the incense and other expenses, and the celebration of the festivals, with all the costs connected with them, still continued a burthen on the public.

Many circumstances combined to render the expenses of the festivals very heavy. The Greeks were prompted to a lavish expenditure on them, not solely by regard for the honour of their state; but jealousy and envy of the other cities had also their influence. Still more may be attributed to the emulation and vanity of those

who were appointed to manage the money devoted to this purpose ; since one desired to surpass another, this being the most reputable method of displaying wealth.

Most indeed of the festivals were celebrated at the public charge ; yet in order to relieve the treasury, it was customary not only for public-spirited individuals voluntarily to bear the expense, but when any citizen had, by his wealth, become dangerous to the state, he was compelled to undertake this costly honour.

Although public shows were not, as far as we know, so indispensable for gaining the favour of the people in Greece as in Rome ; still political ends often, perhaps, exercised a considerable influence on particular individuals. The probable reason for this difference between the two states may be, that what in Rome was originally voluntary, had ever been considered in Greece as one of the duties of a citizen, and therefore not deserving the peculiar thanks of his fellow-citizens.

In early times there were but few festivals, and those chiefly rural, celebrated after the harvest and the vintage ; but afterwards their number increased with that of the gods, and particularly among the Athenians, who worshipped more deities than any other people of Greece.

Gaiety, mirth, and pleasure were characteristics of these festivals, of which the following are the principal.

'*Adonia*, in honour of Venus, and in memory of her beloved Adonis. They lasted two days : the first day was celebrated with mourning and lamentation, called '*Adoniaismos*, or '*Adonia* ; hence '*Adonia agien* signifies *to weep for Adonis* : the second, with joy and merri-

ment, to commemorate the grant of Proserpine, through whose favour Adonis was restored to life, and to his mistress, Venus, one half of every year.

Ἀνθεστήρια, an Athenian festival, observed in honour of Bacchus, for three days, on the eleventh, twelfth, and thirteenth days of the month *Ἀνθεστηριῶν*, *November*, and so called from the garlands of flowers, with which boys of three years of age, were adorned at this festival. The first day was named *Πιθουρία* (from *πίθος* and *οἶνος*), because they then *tapped their barrels*. The second, *Χόες*, from the measure *χοὰ*, of about three pints. The third, *Χύρποι*, from *χύρρα*, a pot, that was brought forth full of all kinds of seeds, which seeds, since they were deemed sacred to Mercurius, *χθόνιος* (the *infernal*), they therefore abstained from. The slaves were allowed a degree of license during this festival.

Ἀπαυσία, an Athenian festival in honour of Bacchus. The word is derived from *ἀπάτη*, *deceit*; because it was first instituted in memory of a stratagem, by which Melanthius, the Athenian king, overcame Xanthus, king of Boeotia. In memory of this success, Jupiter was surnamed *Ἀπατήνῳ*, *the deceiver*. It commenced on the twenty-second of the month *Πυανεψιών*, *October*, and continued three days. The first day was called *Δοπρία* (from *δόπος*, *a supper*), on account of the feasts on that day. The second *Ἀναρρήσις*, from the sacrifices in honour of Jupiter, *Φάρτιος*, or *the protector of tribes*, and of Minerva; and it was so called from *ἄνω* and *ἐρῦειν*, *to turn upwards*, it being customary in these sacrifices to turn the head of the

victim up towards heaven. The third day was called *Κουρεῶτις*, from *κουρᾶ*, *shaving*, because on that day the youths were shaven, and their hair dedicated to some deity, before they were presented to be registered.

Βοηδρόμια was an Athenian festival, and received its name *ἀπὸ τοῦ βοηδρομεῖν*, *from coming to help*; because it was instituted in memory of Ion, the son of Xuthus, who assisted the Athenians, when invaded by Eumolpus.

Βραυρώνια was a festival in honour of Diana, named from a town in Attica, in which was the famous statue of this goddess, brought by Iphigenia from Scythia Taurica; and it was celebrated once in five years. Its object was to consecrate to Diana the young girls, clothed in yellow robes. They were generally about ten years old, and therefore, to consecrate them was called *Δεκατεύειν*; also *ἀρκτεύειν*, from *ἄρκτος*, *a bear*, because one of the number was once killed by this animal.

Δαφνηφόρια, was a novennial festival, celebrated by the Boeotians in honour of Apollo. An olive-branch was carried in procession, adorned with flowers and wreaths of laurel, upon the top of which was fixed a globe of brass, as an emblem of the sun, or Apollo. Attached to this were other smaller globes, to represent the stars; and in the centre was a globe, of smaller size than the one at the top, to represent the moon.

Διονύσια were solemnities in honour of *Διόνυσος*, *Bacchus*. They were also called by the general name of *Ὀρχία*, and were celebrated at Athens with particular solemnity. In this festival they carried a vase full of wine, adorned with vine-branches; next followed

a goat; next a basket of figs, and after all, the Φαλλοί. These were long poles, at the end of which were affixed indecent figures. Sometimes, the worshippers, in their garments and actions imitated the poetical fictions respecting Bacchus. They put on fawn-skins; mitres encircled with ivy and vine; carried the thyrsi, drums, flutes and symbols. Some imitated Silenus, Pan, and the Satyrs; others, mounted on asses, strayed over hills, and through deserts, leaping and howling Εὐοῖ Σαβοῖ, Εὐοῖ Βάκχε, Ἴω Βάκχε.

Of the Διονύσια there were two kinds:—1. The Διονύσια μεγάλα, *the greater*; called also Τὰ κατ' ἄστυ, were celebrated *in the city*, in the Spring. By way of eminence they were also called simply, Διονύσια. 2. Διονύσια μικρά, *the lesser*, also termed Τὰ κατ' ἀγροῦς, were celebrated *in the country*, in Autumn; and were considered as preparatory festivals to the greater.

Ἑκατήσια, a festival in honour of Hecate, a goddess whom the Athenians particularly venerated. Every new moon there was a public supper served up for her in a place where three ways met, because this goddess was supposed to have a triple nature, being called Ἑκάτη, *Hecate*, in the infernal regions; Σελήνη, *the Moon*, in heaven; and Ἄρτεμις, *Diana*, on earth.

Ἑλευσίνια, the feasts of Eleusis, were the most solemn and celebrated festivals in all Greece; celebrated by the Athenians every fifth year at Eleusis, a borough-town in Attica. Cicero calls them, eminently, Μυστήρια, *The Mysteries*. They are also termed Τελεταί.

They were divided into Τὰ μεγάλα, *the great*, in

honour of Ceres, and celebrated in the month *Βοηδρομιών*, *August*; and *Τὰ μικρά*, *the lesser*, in honour of Proserpine the daughter of Ceres, and celebrated in the month *Ἀνθεστηριών*, *November*.

The little festival was preparatory to the great. They who were initiated into *the lesser*, were called *Μύσταί*; they who were admitted into *the great*, "*Ἐφοροὶ* and *Ἐπίσται*, *inspectors*. No persons were admitted into these, until a year after their purification in the former.

The person appointed to initiate the candidates into the mysteries had the title of *Μυσταγωγός*, and of *Ἐποφάντης*, *a revealer of holy things*. The initiation was performed at night, and had its peculiar ceremonies.

The Hierophantes, supposed to be a type of the Creator, was dressed in a superb robe, with a diadem upon his head. He had three assistants, *Ἀγδοῦχος*, *a torch-bearer*, a type of the sun: *Κήρυξ*, *a herald*, a type of Mercury: and *Ὁ ἐπὶ βωμῷ*, *the minister at the altar*, a type of the moon.

Some of the magistrates likewise assisted at these ceremonies; of this number was one of the archons, called *Βασίλεις*, and four deputies, called *Ἐπιμεληταί*, whose business it was to see that order was preserved. The dress in which one had been initiated was deemed sacred.

These feasts lasted nine days, from the fifteenth to the twenty-third of the month *Βοηδρομιών*, *August*. During that time it was unlawful to seize criminals, or to commence any suit. He who was guilty of these practices was fined 1000 drachms, about £32. 5s. 10d.

If any woman rode in a chariot at these festivals, she was fined 6000 drachms, or a talent, equal to £193. 15s.

On the night of the fifth day (in memory of Ceres, who sought by night after Proserpine, with torches), they ran about with torches in their hands. They also dedicated torches to Ceres; and each strove to present the largest. Hence the phrase *Μεγίστην δᾶδα ἔστησε*, *he presented the greatest, or raised the highest torch*. Persons of both sexes, and of all ages, were initiated into the Eleusinian Mysteries, which, as well as all the mysteries of the Greeks, were introduced from abroad. Ceres had long wandered over the earth before she was received at Eleusis, and erected there her sanctuary.

The initiated were supposed to live in a state of greater happiness and security than other men, since they were under the peculiar protection of the goddess. After death too, they were believed to enjoy greater felicity than the rest. Hence to neglect initiation was regarded a serious crime, and formed one of the counts against Socrates on his trial.

The symbolical nature of these mysteries, and the doctrines inculcated by them have been explained, Chap. I. It only remains to add that whoever divulged any part of them was regarded as sacrilegious, and certain to incur the wrath of heaven.

Θεσμοφόρια, feasts in honour of Ceres, surnamed *Θεσμοφόρος*, *the law-giver*; and first introduced, Herodotus says, by Danaus, who brought them from Egypt to Peloponnesus. They were celebrated with great pomp at Athens, by free-born women, dressed in white, as

sisted by a priest, called *Στεφανοφόρος*, from his wearing a crown. Some days before they entered upon the ceremonies, they were obliged to live in extreme continence. They strewed their beds with * *agnus castus*, and other herbs, supposed to conduce to chastity. On the eleventh of the month *Πανενσιών*, *October*, the women walked in procession towards Eleusis, carrying on their heads the books in which the laws were written. From this ceremony, that day was called * *Ἀνρδος*, *the ascent*. On the fourteenth the solemnity began, and lasted till the seventeenth. The sixteenth was called *Νηστεία*, *a fast*, for on that day they fasted, sitting on the ground, in token of humiliation.

* *Ὀρφικαὶ τελεσταί*, were mysteries, or certain rites of initiation, which Orpheus introduced into Greece. Those who instructed in them, and presided at the initiations, were called * *Ὀρφεωτελεσταί*.

* *Ὀσχοφόρια*, or *festival of branches*, was so called, because in that festival they carried branches, to which bunches of grapes were hung, named *ὄσχοι*.

Παναθήναια, was an Athenian festival in honour of Minerva, the protectress of Athens. They were at first called * *Ἀθηναία*; but Theseus, who revived them, called them *Παναθήναια*.

There were two solemnities of this name; one called *Μεγάλα*, *the great*, which was celebrated every five

* This plant was called *agnus*, from the down upon its surface resembling that of the lamb. It is now called *viter*: the seeds have a fragrant smell, and an acrid taste, and were thought to possess an antiphrodisiac virtue.

years; the other, *Μικρά*, *the less*, celebrated every year.

In the *lesser* Panathenæa were three games, horse-racing, wrestling, and music, to which was added a contest of the poets, in four plays, termed, from their number, *τετραλογία*. These games were managed by ten presidents, chosen from the ten tribes. The horse-racing was by night, with torches. The victor was rewarded with a vessel of oil, and a crown of olives which grew in the academy, called *Μορία*.

In the *greater* Panathenæa most of the same rites and contests were observed, but with far greater pomp. Minerva's sacred garment, called *Πέπλος*, was carried in procession, on which were represented, in embroidery, the giants, the heroes, and men famous for their courage. Hence men of courage were called *Ἄξιοι πέπλου*, *worthy of being portrayed on the garment of Minerva*.

Πανάθεια, an Athenian festival, so called *ἀπὸ τοῦ ἔψειν πύανα*, *from boiling pulse*, which was usual on that day.

PART V,

EXERCISES, GAMES, AND AMUSEMENTS OF THE GREEKS.

CHAP. I.

PRELIMINARY REMARKS ON THE PUBLIC GAMES OF GREECE.

AMONG the numerous festivals which the Greeks were accustomed to celebrate, there were some which, from causes that are no longer well known, soon became entirely national. At these foreigners could be spectators; but the Greeks alone were permitted to contend for the prizes. This right belonged to the inhabitants of the farthest colony, as well as of the mother country, and was esteemed inalienable and invaluable. Even princes were proud of the privilege, for which the Persian king himself would have sued in vain, of sending their chariots to the races of Olympia.

The celebrity which these games possessed did not take place at once; and it would be erroneous to refer the accounts given us of the Olympic games in the

flourishing periods of Greece, to its earlier ages. Indeed from the accurate registers kept by the judges, we learn most distinctly that these games gained their importance and character by degrees. They have not forgotten to mention at what periods the different kinds of contests (for at first there were no races) were permitted and adopted.

The accounts which we read of the splendour of these games, especially of the Olympic, where the Greek nation appeared in all its glory, give a high idea of them. And yet it was public opinion, not the intrinsic worth of the prize, which gave its real value to the crown of victory. The glory of being conqueror in these games was the highest known by the Grecian; and it conferred honour, not only on him who won the palm, but on his family and on his native city. He was not honoured in Olympia alone; his victory was the victory of his native place, where he was solemnly received, and new festivals were instituted on his account. Added to which, he had afterwards a right of living at the public charge in the Prytaneum. A victory at Olympia, says Cicero, with truth (*Quæst. Tusc. iv. 17.*), rendered the victor no less illustrious, than his consulship did the Roman Consul.

In all their institutions, when they are considered in the light in which the Greeks regarded them, we shall generally find proofs of the noble disposition of that people. These may be particularly observed in their public games, where every thing in itself dazzling, or beautiful, or glorious, as—bodily strength and skill in boxing, in wrestling, and in running—the splendour of

opulence, displayed in the equipages for the chariot races—excellence in poetry, and in other intellectual productions, was rewarded with its prize. But the degree of importance, however, assigned to the productions of mind, was not every where the same. Musical contests, in which the Greeks united poetry, song, and music, were common in the larger games, as well as in those hardly less splendid ones, which were instituted in the several cities. Nevertheless, there was a difference in their relative importance. At Olympia, though they were not entirely excluded, they were yet less essential; while in the Pythian games, they formed from their earliest origin the primary object. They held the same rank in several festivals of the smaller cities; at the Panathenæa at Athens, at Delos, Epidaurus, Ephesus, and other places. But even where no actual competition took place, every one who felt himself possessed of sufficient talents, was permitted to come forward with the productions of art. The rhapsodist, and the performer on the flute; the lyric poet, the historian, and the orator, had each his place. The odes of Pindar were chaunted in honour of the victors, not in emulation of others; and Herodotus had no rival when he read his history at Olympia. These assemblies were large enough to afford room for the reception of every thing which was glorious and beautiful; and it was especially at Olympia and Delphi, that the observer of the Grecian character could justly break forth in exclamations of admiring astonishment.

The tournaments of the middle age were something similar to these games; or rather might have become

something similar, if the circumstances of society had not prevented their development. But as in the tournaments a distinct line of division was drawn between the higher and lower orders, they became interesting to but one class. Birth decided who could take a part in them, and who should be excluded. There was nothing of this among the Greeks. The lowest of the people could join at Olympia in the contest for the branch of the sacred olive tree, as well as Alcibiades, or even the ruler of Syracuse, with all the splendour of his equipage.

Before we give a particular account of the principal public games in detail, we shall proceed to describe the chief exercises used in them.

CHAP. II.

GYMNASTICS.—RUNNING.

THERE were five principal exercises practised in the Grecian Games: viz. Δρόμος, *running*; Δίσκος, *the discus or quoit*; Ἀλμα, *leaping*; Πυγμα, *boxing*; Πάλη, *wrestling*. These five exercises were called by the general name, Πένταθλον, *the five games*. But some antiquarians put the contest of the *javelin*, Ῥάψις, or Ἀκόντιον, in the place of boxing.

Δρόμος, *running*, was in high esteem with the Greeks, and hence the epithet given by Homer to Achilles, of πόδας ὠκὺς, *swift of foot*. It was performed in a space of ground called Στάδιον, *the stadium*, and sometimes

Αἰλός: its length was one hundred and twenty-five paces.

There were four kinds of races:—1. Στάδιον, one hundred and twenty-five paces. 2. Δίαυλος, the space of two stadia, the course being twice run over. 3. Δόλιχος, the space of seven stadia. 4. Ὀπλίτης, when the contenders ran armed. From these races are derived the names given to the runners—Σταδιοδρόμοι, they who ran *once* over the ground; Διαυλοδρόμοι, they who ran *twice* over it; Δολιχοδρόμοι, they who ran over it *six or seven times*; Ὀπλιτοδρόμοι, they who ran over it *in armour*.

The stadium had two boundaries; the first, where the course began, called ^a Ἀφεις, βαλβις, and ^b γραμμὴ, *starting places*; the second, where it terminated, called Τέλος, τέρμα, γραμμὴ, and ἄκρα γραμμὴ, and σκοπὸς, *the end, goal, limit, ultimate mark*.

Many competitors ran at once on the stadium. He who endeavoured to come up with his rival, was said Διώκειν; he who came up with him, Καταλαμβάνειν.

He who first reached the goal received a prize, called Ἀθλον, and Βραβεῖον, which was adjudged and decreed by the presidents of the games, called Βραβευταί.

These prizes were crowns of very little value; as of olive, pine, parsley, &c.

They who were left behind in the race, and received no prize, were said Ὑστερεῖν, Ὑστερεῖσθαι, Καταλείπεσθαι.

^a From ἀφίημαι, *I dismiss, loose, or discharge*.

^b Γραμμὴ, *a line*, from γράφω, *I write, or mark*.

Horse-races were performed by single horses, called Κέλῃτες; and also by two horses, upon one of which they rode, and leaped upon the other at the goal. These men were called Ἀναβάται. Races were performed by chariots, drawn by one, two, three, four or more horses; hence the words Δύωροι, τέθρεπκοι, &c. At first the horses were placed in one front, and joined in pairs. Afterwards they coupled the two middle horses, which for that reason were called Ζύγιοι, and guided by reins the others, termed Σεραφόροι, παράσειροι, παράδροι, &c. that is, *led horses*, or horses in harness, but not fastened immediately to the yoke.

Chariots drawn by mules were called Ἀπήναι. The skill of the charioteer consisted in avoiding the Νύσσαί, *goals*; if he did not, he overturned his chariot, which was considered disgraceful.

CHAP. III.

THE DISCUS OR QUOIT.

Δίσκος, *the quoit*, sometimes called Σόλος, was a sort of round plate, three or four inches thick, heavy, and made of stone, brass, or iron: and seems to have been derived Ἀπὸ τοῦ δίσκειν, for δίκειν, *to cast*, because it was launched into the air.

The disk was launched by the help of a thong, or leather-string, called Καλώδιον, which was put through a hole in the middle. He who launched it, brought

his hand to his breast, then carried it back, and threw the quoit into the air with a circular motion.

To throw the disk was called *Δίσκοις γυμνάζεσθαι*—*ἐρίζειν περὶ δίσκου*—*δισκεύειν*—*δίσκους ῥίπτειν*—*δίσκους βάλλειν*—*δισκοβολεῖν*—whence comes the word *Δισκοβόλος*, the name given to the combatant.

The victor was he who threw the disk farthest.

This healthful exercise is said to have been invented by the Lacedæmonians.

CHAP. IV.

LEAPING.

Ἄλμα, *leaping*, from the verb *Ἀλλεσθαι*, was sometimes performed with the hands empty; and sometimes with weights of lead or stone, called *Ἀλτῆρες*; which were carried in their hands, or on their heads and shoulders.

The place from which they leaped was called *Βατήρ*: that to which they leaped, *Τὰ ἔσκαμμένα*, from *σκάπτω*, *to dig*, because it was marked by digging up the earth: whence arose the proverb, *Πηδᾶν ὑπὲρ τὰ ἔσκαμμένα*, *to leap beyond the bounds*, which was applied to an extravagant man.

The space of ground to be leaped over, or the rule to be observed in leaping, was termed *Κανών*. Hence our English word, *canon*, an ecclesiastical law.

CHAP. V.

BOXING.

Πυγμή, or Πυγμακή, was the exercise of *boxing*. The combatant was called Πύκτης, or πυγμάχος; whence were formed, Πυκτεύειν, and πυκταλίζειν. The root of all these words is the adverb Πύξ, *to fight with one's fists*.

At first the combatants used only their fists; afterwards they used the *cestus*. This was a thong of the hide of an ox newly killed, which was filled with a mass of lead, brass, or iron; and which was tied around the arm. It was called Ἰμάς, or Ἰμάς βόειος, because it was of the hide of an ox.

The great art in this contest, was for the combatant to elude the blows of his adversary, by stooping dexterously, and to avoid striking himself with his own *cestus*.

The aim of the combatants was to strike and disfigure the faces of their adversaries: whence bruises on the face, occasioned by blows, were called Ὑπόπια.

He who yielded the victory to his antagonist, acknowledged his defeat by letting his weary arms fall, or by sinking to the ground.

CHAP. VI.

WRESTLING.

Πάλη, *wrestling*, was the most ancient of the exercises, and was performed in the *Xystus*, or covered

portico ; where two naked wrestlers, anointed with oil and rubbed over with dust, endeavoured to throw each other to the ground. The word is probably derived from Πάλλειν, *to move* ; for the wrestler was in continual motion.

At first, the combatants contended only with their natural strength : but Theseus improved this exercise into an art.

The phrases, Θάλπειν, κατέχειν, καταβάλλειν, συνέχειν, ῥῆξαι, were applied to this contest.

He who brought his antagonist thrice to the ground, was the victor. Hence Τριάξαι and Ἀποτριάξαι signify *to conquer* ; Ὁ Τριδάς, or Ἀποτριάδας, and Τριακτήρ, *the conqueror* ; and Ἀποτριάχθῆναι, *to be conquered*.

There were two kinds of wrestling ; Ὀρθία πάλη, or Ὀρθοπάλη, in which the combatants were erect, and wrestled on their feet : and Ἀνακλινοπάλη, in which they voluntarily threw themselves down, and contended rolling on the ground ; whence the combatants were sometimes called Κυκλιστικοί.

The conquered acknowledged his defeat with his voice, or by holding up his finger ; whence Δάκτυλον ἀνατείνασθαι signifies, *to yield the victory* ; and Αἶρε δάκτυλον, *confess you are conquered*.

The Παγκράτιον comprised both boxing and wrestling : from πᾶς, and κρατεῖν, *to conquer in any way*. This exercise was sometimes called Παμμάχιον, and the combatants Παμμάχοι.

CHAP. VII.

THE GRECIAN GAMES.—THE OLYMPIC.

THE Games of the Greeks were called Ἀγῶνες. As to their origin, Homer makes no mention of them, which he would hardly have neglected to do if they had existed or been famous in his day. Yet their foundation was laid in so remote a period of antiquity, that it is attributed to gods and heroes; and uncertain as are these traditions, it is remarkable that a different origin is attributed to each of them.

There were four public and solemn games in Greece, consecrated by religion, and on that account called Ἀγῶνες ἱεροί, *the Sacred Games*. They were, the Olympic, the Pythian, the Nemean, and the Isthmian games, which only differed from each other by the places in which they were celebrated.

The Olympic games were celebrated in honour of Olympian Jupiter, at Olympia, a city of Elis, in the western part of the Peloponnesus. From this city they took their name.

Their institution is attributed to Hercules, one of the ^a *Idæi Dactyli*, and they were celebrated every four

^a These were five brothers who emigrated from mount Ida, in Crete, to Greece. As to the etymology of *Dactyli*, there are various opinions. It is probably from Δάκτυλοι, *fingers*, as the number of the brothers equalled the number of fingers on the

years, or rather on the first new moon after the summer solstice, in the fifth year; and lasted five days, beginning on the eleventh, and ending on the fifteenth of the month.

The care and management of these games belonged sometimes to the Pisæans; but commonly to the Eleans.

There were public officers appointed to conduct the games, and to seize those who should disturb the celebration of them. They were called Ἀλῦται by the Eleans, among whom they exercised the same function with that of the Παβδοῦχοι, *lictors*, in the other states of Greece: the chief of these was called Ἀλυσάρχης.

At first, women were not allowed to be present at these games; but afterwards they even contended for prizes, and history mentions some who were victorious.

They who wished to contend in these games, were obliged to attend at the public gymnasium at Elis ten months before their commencement, and there prepare themselves by constant exercise. The nine first months were spent in easy exercises; but during the tenth they went through all that were practised at the games.

Neither any criminal nor any of his relations were allowed to contend in these games.

The matches were determined by lot in this manner. Into a silver vase, called Κάλπις, were put small balls, with letters inscribed upon them, the same letter be-

hand. We can readily conceive that, in early ages, when the science of numbers was in its infancy, such methods of enumeration would be adopted.

longing to each pair. They who drew the same letter contended together. If the number of combatants was uneven, he who drew the odd ball contended at last, with the conqueror; and was, for that reason, called Ἐφεδρος.

The Greeks made a distinction between Ἀγῶνες γυμνικοὶ, and μουσικοί. The former related to the exercise of the body; the latter to the works of genius, that is, to poetry, literature, and music. Contests in which, as has been already observed, entered into the composition of these games.

The prize of the victor in each of these combats was a wreath of wild olive, termed Κότινος. The reward was of small value, that the competitors might be stimulated by the hope of glory, rather than by that of gain.

These solemn games drew together all Greece, and even foreign nations. Hence they were called Πανήγυρις.

CHAP. VIII.

THE PYTHIAN GAMES.

THE Pythian games were celebrated in honour of Pythian Apollo, at Delphi. Apollo is said to have instituted these games after he had overcome the serpent *Python*.

At first they were celebrated every nine years: hence the period was denominated Ἐνναετηρίς; but after-

wards they were observed every fifth year, which period was called Πενταετηρίς, from τηρεῖν, *to observe*, and ἔτος, *a year*.

The combats at the Pythian, were the same with those at the Olympic games; but intellectual competition, and more especially trials of skill in music and poetry, constituted their chief feature. The songs were usually sung to the harp, and thence termed Κιθαροδῖαι.

A peculiar song was played during these games, accompanied by a dance, and termed Πυθικός νόμος, *the Pythian measure*, in memory of Apollo's victory over the serpent. It consisted of five parts:—1. Ἀνὰ κρονούς, *the preparation to battle*. 2. Ἐμπειρά, *the first essay towards it*. 3. Κατακελευσμός, *the action itself*. 4. Ἰαμβοὶ καὶ Δάκτυλοι, *the Iambic and Dactylic measures*, which were insulting sarcasms over the vanquished Python. 5. Συριγμός, *the hiss of the dying serpent*.

Some describe this ceremony as follows:—1. Πείρα, *the preparation*. 2. Κατακελευσμός, *the challenge*. 3. Ἰαμβικός, *the fight*. 4. Σπονδῆϊος, *the celebration of the victory* (from σπένδειν, *to offer a libation*). 5. Καταχόρευσις, *the dancing of Apollo after the victory*.

After these games had been established some time, the Amphictyons added flutes, (Αὐλωδῖαι, *songs on the flute*,) to the contest of the lyre; but as they were deemed more proper for funereal songs, they soon fell into disuse.

The prizes at these games, when they consisted of money, or of any thing of value, were termed Ἀγῶνες

ἀργυρίζαι. When they were simply a wreath of laurel (the most common reward), or an apple dedicated to Apollo, they were denominated Ἀγῶνες στεφανίζαι, φυλλίναι, &c.

These games were celebrated on the sixth of the Delphic month Βύσιος, which corresponds to the Θαργελιών, *April*, of the Athenians.

CHAP. IX.

THE NEMEAN GAMES.

THE Nemean games took their name from Nemēa, a city and sacred wood of Argolis, in the eastern part of Peloponnesus. They were celebrated every three years, on the twelfth of the Corinthian month Πάνεμος, the Βοηδρομιών, *August*, of the Athenians.

The exercises were chariot-races, and the several parts of the Πένταθλον. The presidents were chosen from Corinth, Argos, and Cleōnæ, and wore mourning, since at these games funeral honours were paid to Opheltes, called also, Archemorus: hence they were termed Ἀγῶνες ἐπιτάφιοι. Hercules is said to have instituted them after his victory over the Nemean lion.

The victors were, at first, crowned with a wreath of olive; afterwards of parsley, a herb used at funerals, and fabled to have sprung from the blood of *Archemorus*.

CHAP. X.

THE ISTHMIAN GAMES.

THE Isthmian games derived their name from the place where they were celebrated, which was the Corinthian Isthmus, the neck of land that joins the Peloponnesus with the continent, and they were held near the temple of Isthmian Neptune, which stood in a thick forest of pine.

They were at first instituted in honour of Palæmon or Melicertes: but the celebration of them was omitted for some time. They were renewed and improved by Theseus, and dedicated to Neptune.

The Eleans, in consequence of a prophecy or dreadful imprecation pronounced against them, were never present at these games, which, as well as the Pythian, were Τριετηνικοί, *triennial*; and the contests were of every kind, as at the other sacred games.

The prize was, at first, a crown of pine; afterwards, of parsley; at length the crown of pine was resumed. The presidents were at first Corinthians; afterwards, the inhabitants of Sicyon.

These games were held in great veneration from their antiquity, and from the deity to whom they were consecrated.

CHAP. XI.

DRAMATIC CONTESTS—THE THEATRE—AUDIENCE— ACTORS—CHORUS, &c.

AMONG the Greeks, the Drama was an affair of religion, and therefore an essential part of the festivals ; and these being considered the business of the state, and regarded as necessities, not luxuries, hence a Grecian state could not exist without festivals, nor festivals without choruses and plays.

The theatres were built and decorated at the public expense ; and there is no instance of their having been erected by private persons, as was usual at Rome.

The representation of plays was one of the civil burthens (*λειτουργίαι*), which the opulent were obliged to bear in rotation, or which they voluntarily undertook ; but although the state threw these expenses in part upon private persons, they were not the less a public concern, as they were considered a contribution due to the state.

In accordance with the origin of the Drama, its contests were confined to the *Dionysia*, or festivals of Bacchus, the patron deity of scenic entertainments. These festivals were three in number, and took place in the spring months of the Attic year.

Tà kat' áγρονς, or the *rural Dionysia*, were held in all the country towns and villages throughout Attica, in *Ποσειδεών*, the sixth Athenian month, corresponding to the latter part of December and the beginning of

January. Aristophanes has left us a picture of this festival in the *Acharnians*.

It was at the second *Dionysia*, τὰ Ἀθηναῖα, or τὰ ἐν Λίμναις, so termed from Λίμναι, a part of the city near the Acropolis, in which was situated the Ἀθήναιον, an enclosure dedicated to Bacchus, that the Comic contests were more particularly, though not exclusively held: as not unfrequently the rival comedians exhibited their new pieces during the *great Dionysia*.

Τὰ ἐν ἄστει, τὰ κατ' ἄστυ, τὰ ἀστικά, or τὰ μεγάλα Διονύσια. At the time of this festival there was always a great concourse of strangers in Athens: deputations bringing the tribute from the several dependent states, visitants from the cities in alliance, and foreigners from all parts of the civilized world: for these Διονύσια were the dramatic *Olympia* of Greece. It was then that the new tragedies were brought out, and the great annual contest took place.

We may estimate the importance attached to these scenic exhibitions, from the care manifested in providing by public enactment for their due regulation and support. They were placed under the immediate superintendence of the first magistrates in the state: the representations at the *great Dionysia* under that of the chief archon, those at the *Lenæa* under that of him called the king-archon. To this presiding archon the candidates presented their pieces. He selected the most deserving compositions, and assigned to every poet, thus deemed worthy of admission to the contest, three actors by lot, together with a chorus. The ἐπιμεληταὶ of each tribe selected one of their body to bear

the cost and superintend the training of a chorus. This individual was termed *Χορηγός*, his office *Χορηγία*. Whilst some of the *Choragi* provided the tragic and comic choruses at the two *Dionysia*, the others furnished the remaining choruses—the *Χορός ἀνδρῶν*, the *Χορός παίδων*, &c.

We have fortunately a particular statement of the several choragic expenses left us by Lysias, in one of his minor orations. *Ἀπολογ. Δωροδ.* vol. i. p. 395. The dates referred to in this passage extend from B.C. 410 to B.C. 402; and consequently include the latter years of Sophocles and Euripides, with the prime of Aristophanes. During this period we see that the expenses of a tragic *χορηγία* were not quite £100; of a comic, little more than £50; whilst that of the *χορός ἀνδρῶν*, the most costly of them all, amounted to about £160. Some years after this a reduction seems to have taken place in choral expenses, for the charges of a tragic chorus are then stated as being 2500 (£80) instead of 3000 drachmæ (£100).

No one could legally be choragus of a chorus of boys unless he were above forty years of age. With respect to the other choruses, the age required in the several *choragi* is not known. No foreigner was allowed to dance in the choruses of the *great Dionysia*. If any choragus was convicted of employing one in his chorus, he was liable to a fine of a thousand drachmæ. This law did not extend to the *Lenæa*; there the *Μέτροικοι* also might be *choragi*. The rival *choragi* were termed *ἀντιχόρηγοι*; the contending dramatic poets, and the composers for the Cyclian or other choruses, *ἀντιδιδάσκαλοι*; the performers, *ἀντίτεχνοι*.

The prize of Tragedy was originally a goat; of Comedy a jar of wine and a basket of figs; but of these we have no intimation after the first stage in the history of the Drama. In later times the successful poet was simply rewarded with a wreath of ivy. His name was also proclaimed before the audience. His choragus and performers were adorned in like manner. The poet used also, with his actors, to sacrifice the *επιτυκία*, and provide an entertainment, to which his friends were invited. The victorious choragus in a tragic contest dedicated a tablet to Bacchus, inscribed with the names of himself, his poet, and the archon. In Comedy the choragus likewise consecrated to the same god the dress and ornaments of his actors.

The merits of the candidates were decided by judges appointed by the archon. Their number was usually five.

The whole time of representation was portioned out in equal spaces to the several competitors by means of a clepsydra. It was the poet's business, therefore, so to limit the length of his play, as not to occupy in the acting more than the time allowed. It is impossible now to ascertain the average number of pieces produced at one representation. Perhaps from ten to twelve dramas might be exhibited in the course of the day.

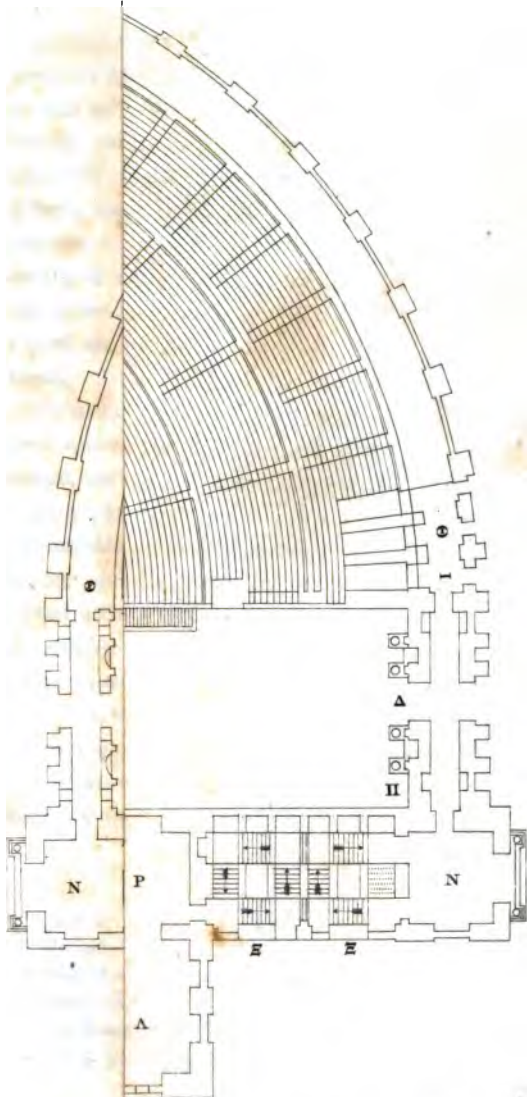
In the first stage of the art no building was required or provided for its representations. In the country the Dionysian performances were generally held at some central point, where several roads met; as a rendezvous most easy of access, and convenient in distance to all the neighbourhood. In the city the public place was the ordinary site of exhibition. But when at

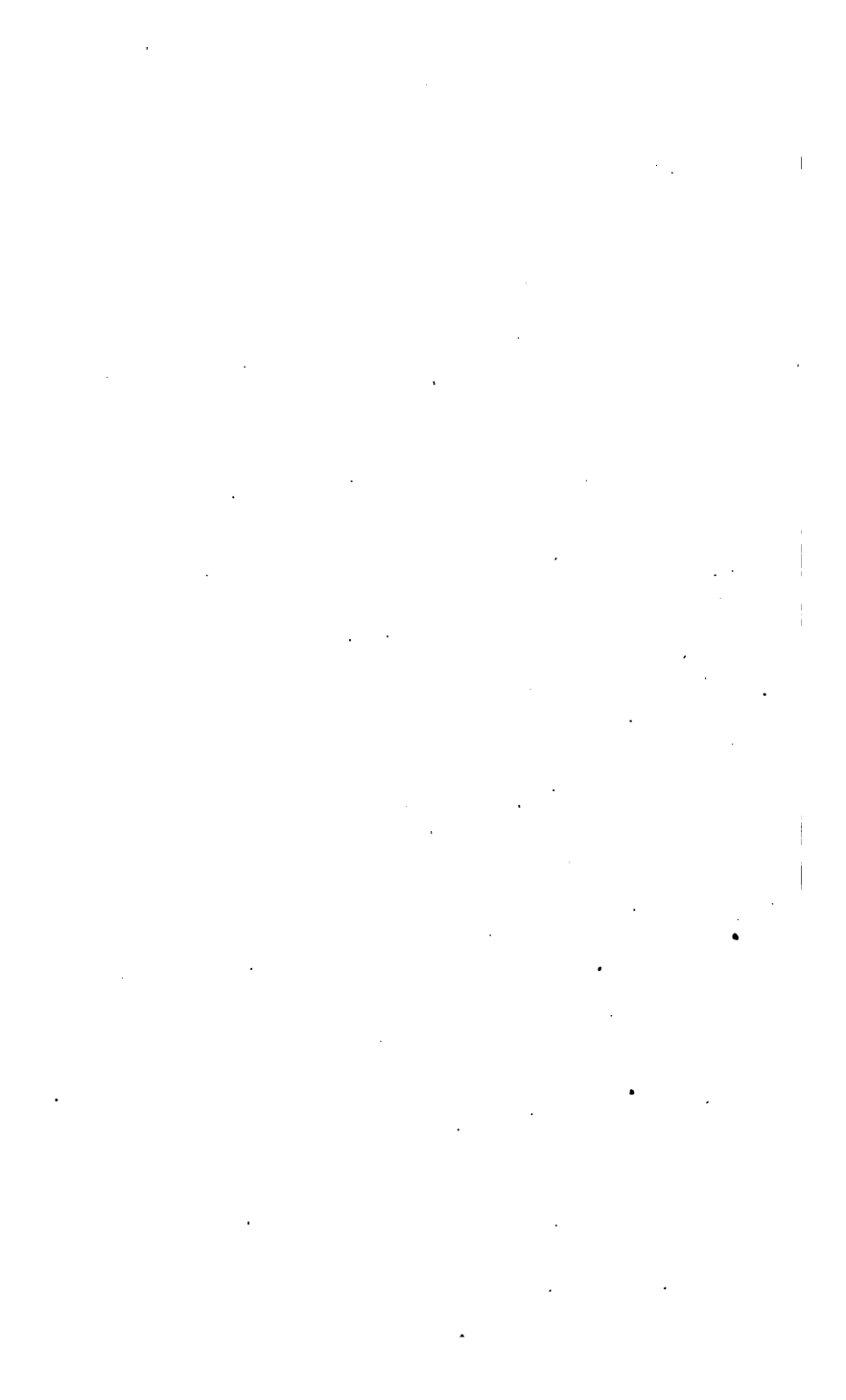
Athens Tragedy began to assume her proper dignity, and dramatic contests were becoming matter of national pride and attention, the need of a suitable building was soon felt. A theatre of wood was erected. Through the weakness of the material, or some defect in the construction, this edifice fell beneath the weight of the crowds assembled to witness a representation, in which *Æschylus* and *Pratinas* were rivals. It was then that the noble theatre of stone was erected, within the *Ἀγναίον*, or enclosure dedicated to *Bacchus*. In this theatre the master-pieces of *Æschylus*, *Sophocles*, and *Euripides* were exhibited. Here, too, did *Aristophanes* pour forth his wit and his sarcasm; and here were seen the splendid contests of the *Cyclian choruses*.

The theatre of *Bacchus* at Athens stood on the south-eastern side of the eminence crowned by the noble buildings of the *Acropolis*. From the level of the plain a semi-circular excavation gradually ascended up the slope of the hill to a considerable height. Round the concavity seats for an audience of thirty thousand persons arose range above range; and the whole was topped and enclosed by a ^a lofty portico, adorned with statues and surmounted by a balustraded terrace. The tiers of benches were divided into two or three broad belts, by passages termed ^b *διαζώματα*, and again transversely into wedge-like masses, called

^a Marked Θ Θ Θ.

^b In the plan Ψ Ψ. These *διαζώματα* were called in the Roman theatres *præcinctiones*. *Vitr. v. 3.*





* *κέρκιδες*, by several flights of steps, radiating upwards from the level below to the portico above. The lower seats, as being the better adapted for hearing and seeing, were considered the most honourable, and therefore appropriated to the high magistrates, the priests, and the senate. This space was named *Βουλευτικόν*. The body of the citizens were probably arranged according to their tribes. The young men sat apart in a division, entitled *Ἐφηβικόν*. The sojourners and strangers had also their places allotted them.

Twelve feet beneath the lowest range of seats lay a level space, partly enclosed by the sweep of the excavation, and partly extending outwards right and left in a long parallelogram. This was the *Ὀρχήστρα*. In the middle of this open flat stood a small platform, square and slightly elevated, called *Θυμέλη*, which served both as an altar for the sacrifices, that preceded the exhibition, and as the central point, to which the choral movements were all referred. That part of the orchestra, which lay without the concavity of the seats, and ran along on either hand to the boundary wall of the theatre, was called *Ἀρόμος*. The wings, as they might be termed, of this *Ἀρόμος*, were named *Παρόδοι*,

^a φ φ φ. In Latin *Cunei*. Ib.

^b Marked Π Τ Β Σ Β Δ Π.

^c Marked O. The Thymele sometimes was made to represent a tomb, as in the *Persæ* and the *Choëphoræ* of *Æschylus*.

^d The Roman *Iter*. Vitruv.—Marked Π Τ Β Ο Β Δ Π.

^e Β Τ Π Ε. Β Δ Π Ε.

and the entrances, which led into them through the boundary wall, were entitled ^a *Εισόδοι*.

On the side of the orchestra opposite the amphitheatre of benches, and exactly on a level with the lowest range, stood the platform of the ^b *Σκηνή*, or stage, in breadth nearly equal to the diameter of the semi-circular part of the orchestra, and communicating with the *Δρόμος* by ^c a double flight of steps. The stage was cut breadth-wise into two divisions. The one in front, called ^d *Λογεῖον*, was a narrow parallelogram projecting into the orchestra. This was generally the station of the actors when speaking, and therefore was constructed of wood, the better to reverberate the voice. The front and sides of the *Λογεῖον*, twelve feet in height, adorned with columns and statues between them, were called *τὰ ὑποσκήνια*. This term was sometimes applied to the room or vault beneath the stage.

The part of the platform behind the *Λογεῖον* was called the ^e *ὑποσκήνιον*, and was built of stone, in order to support the heavy scenery and decorations, which were placed there. The *Proscenium* was backed and flanked by lofty buildings of stone-work, representing externally a palace-like mansion, and containing within ^f withdrawing rooms for the actors and ^g receptacles

^a The Roman *Aditus*.—T and Δ.

^b H E ρ E H.

^c τ σ τ.

^d The Latin *Pulpitum*.—Marked ρ E E ρ.

^e E H H E.

^f K K, a large saloon. Δ and Δ, dressing rooms.

^g P and P, communicating with the stage by the doors, ν. ν.

for the stage-machinery. * In the central edifice were three entrances upon the proscenium, which by established practice, were made to designate the rank of the characters as they came on; the highly ornamented portal in the middle, with the altar of Apollo on the right, being assigned to royalty, the two side-entrances to inferior personages. In a similar way, all the personages who made their appearance by the Εἰσόδος on the right of the stage, were understood to come from the country; whilst such as came in from the left were supposed to approach from the town.

On each side of the proscenium and its erections ran the ^b Παράσκηνα, high lines of building with architectural front; which contained ^c spacious passages into the theatre from without, communicating on the one hand with the stage and its contiguous apartments; on the other, through ^d two halls, with the Παρόδοι of the orchestra, and with the portico which ran round the topmost range of the seats.

Behind the whole mass of stage buildings was an open space, covered with turf and planted with trees. Around this ran a portico, called the Eumenic, which was the place of rehearsal for the Chorus, and, with the upper portico, afforded a ready shelter to the audience

* A, the royal portal (βασιλικός), π and α, the two inferior entrances, called by Vitruvius *Hospitalēs*.

^b Ε Π Ε Ε, Ε Π Ε Ε.

^c Ε Ε, Ε Ε. Genelli supposes there might be other passages at the sides; as at I Θ in the plan.

^d Ν Ν.

during a sudden storm. There, too, the servants of the wealthier spectators awaited the departure of their masters.

Such was the construction and arrangement of the great Athenian Theatre. Its dimensions must have been immense. If, as we are assured, 30,000 persons could be seated on its benches, the length of the *Δρόμος* could not have been less than 400 feet, and a spectator in the central point of the topmost range must have been 300 feet from the actor in the *Δοχεῖον*.

The scenery of the Athenian stage was doubtless corresponding to the magnificence of the theatre.

The stage-machinery appears to have comprehended all that modern ingenuity has devised. As the intercourse between earth and heaven is very frequent in the mythologic dramas of the Greeks, the number of aerial contrivances was proportionably great. Were the deities to be shewn in converse aloft; there was the *Θεολογεῖον*, a platform surrounded and concealed by clouds. Were gods or heroes to be seen passing through the void of the sky; there were the *Αἵωραι*, a set of ropes, which, suspended from the upper part of the Proscenic building, served to support and convey the celestial being along.

The *Μηχανή* again, was a sort of crane turning on a pivot with a suspender attached, placed on the right, or country, side of the stage, and employed suddenly to dart out a god or hero before the eyes of the spectators, and there keep him hovering in air, till his part was performed, and then as suddenly withdraw him.

There was moreover the *Βροντεῖον*, a contrivance in

the Ὑποσκήμιον, or room beneath the Δοχεῖον; where bladders full of pebbles were rolled over sheets of copper to produce a noise like the rumbling of thunder. The Κεραυνοσκοπεῖον was a place on the top of the stage buildings, whence the artificial lightning was made to play through clouds, which concealed the operator. When the action was simply on earth, there were certain pieces of frame work, the Σκοπή, Τείχος, Πύργος, and Φρακτώριον, representing, as their names import, a look-out, a fortress wall, a tower, and a beacon. These were either set up apart from the stationary erections of the Proscenium, or connected so as to give them, with the assistance of the canvass-scene, the proper aspect.

Such were some of the devices for the scenes of heaven and earth; but as the ancient dramatists fetched their personages not unfrequently from Tartarus, other provisions were required for their due appearance. Beneath the lowest range of seats, under the stairs, which led up to them from the orchestra, was fixed a door, which opened into the orchestra from a vault beneath it by a flight of steps, called ^aΧαρώνιοι κλίμακες. Through this passage entered and disappeared the shades of the departed. Somewhat in front of this door and steps, was another communication by a trap-door with the vault below, called ^bἈναπέσμα: by means of which any sudden appearance like that of the Furies was effected. ^cA second Ἀναπέσμα was contained in the floor of

^a Marked Σ in the plan.

^b Marked β.

^c Marked δ.

the *Δογεῖον*, on the right, or country, side, whence particularly marine or river gods ascended, when occasion required.

In Tragedy the scene was rarely changed. In Comedy, however, this was frequently done. To conceal the stage during this operation, a curtain, called *αἶλαια*, wound round a roller beneath the floor was drawn up through a slit between the *Δογεῖον* and Proscenium.

The spectators hastened to the theatre at the dawn of day to secure the best places, as the performances commenced very early. After the first exhibition was over, the audience retired for a while, until the second was about to commence. There were three or four such representations in the course of the day, thus separated by short intervals. During the performance the people regaled themselves with wine and sweet-meats. The two oboli each paid at the entrance seems to have gone to the *ἀρχιτεκτων*; who in return for this engaged to keep the theatre in repair. He paid also a certain rent to the state, and perhaps likewise furnished the machinery; for the choragi appear to have supplied little more than the dresses. This master of the works used sometimes to give an exhibition gratis, and sometimes to distribute tickets which entitled the bearer to free admission. The number of spectators in the Athenian theatre amounted occasionally to thirty thousand. This immense assembly were wont to express in no gentle terms their opinion of the piece and actors. Murmurs, jeers, hootings, and angry cries, were directed in turn against the offending performer. They not unfrequently proceeded still further; sometimes compel-

ling the unfortunate object of their dissatisfaction to pull off his mask and expose his face, that they might enjoy his disgrace; sometimes assailing him with every species of missile at hand, they drove him from the stage, and ordered the herald to summon another actor to supply his place, who, if not in readiness, was liable to a fine. On the other hand, when the impetuous spectators happened to be gratified, the clapping of hands and shouts of applause were as loud as the expression of their displeasure. In much the same manner the dramatic candidates themselves were treated.

In the origin of the drama, the members of the chorus were the only performers. Thespis first introduced an actor distinct from that body. Æschylus added a second, and Sophocles a third actor; and this continued ever after to be the legitimate number. Hence, when three characters happened to be already on the stage, and a fourth was to come on, one of the three was obliged to retire, change his dress, and so return as the fourth personage. The poet, however, might introduce any number of *mutes*, as guards, attendants, &c. The actors were called *ἰσκριπταί*, or *δυνωμισταί*. They took every pains to attain perfection in their art: to acquire muscular energy and pliancy they frequented the *palæstra*, and to give strength and clearness to their voice they observed a rigid diet. An eminent performer was eagerly sought after and liberally rewarded. The celebrated Polus would sometimes gain a talent (or nearly £200) in the course of two days. The other states of Greece were always anxious

to secure the best Attic performers for their own festivals. They engaged them long beforehand, and the agreement was generally accompanied by a stipulation, that the actor, in case he failed to fulfil the contract, should pay a certain sum. The Athenian government, on the other hand, punished their performers with a heavy fine if they absented themselves during the city's festivals. Eminence in the histrionic profession seems to have been held in considerable estimation in Athens at least. Players were not unfrequently sent, as the representatives of the republic, on embassies and deputations. Hence they became in old, as not unfrequently in modern times, self-conceited and domineering, *μῆζον δύνανται*, says Aristotle, *τῶν ποιητῶν οἱ ὑποκριταί*, *the players have more influence than the poets themselves*. They were, however, as a body, men of loose and dissipated character, and as such were regarded with an unfavourable eye by the moralists and philosophers of that age.

The chorus, once the sole matter of exhibition, though successively diminished by Thespis and Æschylus, was yet a very essential part of the drama, during the best days of the Greek Theatre. The splendour of the dresses, the music, the dancing, combined with the loftiest poetry, formed a *spectacle* peculiarly gratifying to the eye, ear, and intellect of an Attic audience. The number of *χορεῖται* was probably at first indeterminate; afterwards, according to Pollux, it was fixed by law at fifteen in tragedy and twenty-four in comedy. The situation assigned to the chorus was the orchestra, whence it always took a part

in the action of the drama, joining in the dialogue through the medium of its *κορυφαῖος*, or leader. Sometimes, again, the chorus was divided into two groups, each with a coryphæus stationed in the centre, who narrated some event, or communicated their plans, their fears, or their hopes; and sometimes, on critical occasions, several members of the chorus, in short sentences, gave vent to their feelings. Between the acts the chorus poured forth hymns of supplication or thanksgiving to the gods, didactic odes upon the misfortunes of life, the instability of human affairs, and the excellence of virtue, or dirges upon the unhappy fate of some unfortunate personage; the whole more or less interwoven with the course of action. Whilst engaged in singing these choral strains to the accompaniment of flutes, the performers were also moving through dances in accordance with the measure of the music, passing, during the *strophe*, across the orchestra, from right to left; during the *antistrophe*, back, from left to right, and stopping at the *epode* in front of the spectators. Each department of the drama had a peculiar style of dance suited to its character. That of Tragedy was called *ἐμμέλεια*; that of Comedy, *κόρδαξ*; that of the Satyric drama, *σίκιννις*.

In the first age of the Drama, the rude performers disguised their faces with wine lees, or a species of pigment called *βατραχειόν*.

Æschylus, amongst his many improvements, introduced the mask, first termed *πρόσωπον*, and subsequently *προσωπεῖον*. These masks were of various kinds, to express every age, sex, country, condition, and com-

plexion; to which they were assimilated with the greatest skill and nicety. With equal care the dresses of the actors were adapted to the characters represented. Gods, heroes, satyrs, kings, soothsayers, soldiers, hunters, peasants, slaves, pimps, and parasites, young and old, the prosperous and the unfortunate, were all arrayed in their appropriate vestments; each of which Julius Pollux has separately and minutely described in a chapter devoted to the subject.

The buskin was the ancient Cretic hunting boot, and for tragic use it was soled with several layers of cork to the thickness of three inches. The sandal raised by a cork sole was called *ἔμβαρως*. The ladies and the chorus had also the buskin, but that of the latter had only an ordinary sole. These buskins were of various colours. White was commonly the colour for ladies, red for warriors. Those of Bacchus were purple. Slaves wore the low shoe, called the sock, which was also the ordinary covering for the foot of the comic actor.

As the cork-sole of the cothurnus gave elevation to the stature, so the *κόλπωμα*, or stuffing, swelled out the person to heroic dimensions. Judiciously managed it added expansion to the chest and shoulders, muscular fulness to arm and limb.

The dresses were various. There was the *χιτὼν ποδήρης* for gods, heroes, and old men. The *σῆμα* or *σῆρος* was a long purple robe for queens and princesses, with a train which swept the ground. The lower part of the sleeve was brodered with white. The *Χύστις* was a short train with short sleeves drawn over

the *Χιτὼν ποδίρης*. Slaves wore the *ιμάτιον*, a kind of short shirt, or the *ἐξωμς*, a shirt with only a sleeve for the right arm; the left was bare to the shoulder. Herdsmen and shepherds were clad in the *διφθέρα*, a kind of goatskin tunic without sleeves. Hunters had the *ιμάτιον* and a short horseman's cloak of a dark colour. If they were great personages, they were dressed in a tunic of deep scarlet with a rich and embroidered mantle. Warriors were arrayed in every variety of armour, with helmets adorned with plumes. The Palla or mantle for heroes was ample enough to cover the whole person. So large also was the ladies' *Πέπλον*, of fine cloth embroidered. Matrons wore this Peplum fastened veil-like on the head; Virgins clasped on the shoulder. The Peplum of a Queen was like that assigned to Juno, decked with golden stars and fastened behind the diadem. The dress of the gods was particularly splendid. Bacchus, for instance, was represented in a saffron-coloured inner vest, rich with purple figures and glittering with golden stars, and falling in many folds to the ground. This vest was girt, female fashion, high up under the breast and shoulders with a broad girdle of dark purple, set with gold and jewels. Over this inner robe was thrown the Palla of purple also, and such was the colour of his buskins.

The comic dresses were of course chiefly those of ordinary life, except during an occasional burlesque upon the tragic equipment.

PART VI.

NAVAL AFFAIRS OF THE GREEKS.

CHAP. I.

PRELIMINARY REMARKS ON THE NAVY, AND NAVAL TACTICS OF THE GREEKS.

IN the eyes of the Greeks the navy was more important than the army. The distinction was early made between ships of war and merchant-vessels; of which the consequence was, that, as the former belonged to the state, to build and fit out ships was entirely a public concern. Yet to judge correctly of the condition and progress of naval science among the Greeks, we must not forget, that the scene of action for their squadrons was always limited to the *Ægean* and *Ionian* seas. It was never difficult to find landing-places and harbours; and the naval expeditions were not much more than passages by sea. As Greece did not abound in wood; the cities which built fleets were obliged to seek their timber at a distance; and we know that Athens imported its supplies from Thrace. The expense there-

fore was necessarily great; so that none but the richest cities were able to bear it; and hence it is easy to see, that difficulties arose, which make the exertions of several states for their navy appear to us in a very extraordinary light. The manning of the fleets was attended with peculiar difficulties. Two descriptions of men, marines and sailors, were employed. The former were citizens, and belonged to the militia; but, according to the earlier regulations, the citizens were not obliged to serve on board the ships. Slaves were used in part, especially at the oars; and in part foreigners were hired. Such is the description given by Isocrates, (*de Pace*, p. 169.) The manning of the fleets was therefore attended with great expense; and it is known from the Peloponnesian war, that, but for the alliance and subsidies of Persia, Sparta could not have supported it.

These causes are sufficient to prevent us from forming unreasonable expectations of the naval power of the Greeks. Yet here, also, the different epochs must be distinguished.

We learn from Homer and the Argonautic poets, that the Greeks, even in the heroic age, had ships which were fitted out for distant voyages. The piracy, which before that period had been so common, made it necessary for ships to be prepared, not only for carrying freight, but for fighting. These vessels were called *long*, by way of distinguishing them from the more ancient round ones, which were fit only for the transportation of merchandise: though it is certain that the former were also used for the purposes of com-

merce. They were so constructed, that all the rowers sat in one line. In times of insecurity, fast sailing is the chief merit of a vessel, whether for attack or for flight. This property must have been increased in the lengthened vessels, both by the form itself, and the increased number of rowers; which gradually rose from twenty to fifty and even more. Hence there was a class of ships which derived their name from that circumstance. The *πεντηκόντεροι*. See Scheffer *de Varietate Nav.* in Gronov. Thes. vol. xi. p. 752.

But the incident which made a real and indeed the only epoch in the history of Grecian naval architecture, is the invention of the triremes. They were distinguished by the triple rank of benches for rowing, placed one above the other. It thus became necessary to build the vessels much higher; and though swiftness was carefully attended to, strength and firmness must have been considered of equal importance. Even before the Macedonian age, and always after it, the chief strength of the Grecian fleet lay in the triremes, in the same manner that, in modern fleets, the principal force is in ships of the line of the second and third rate.

The testimony of Thucydides, (i. 13.) proves that it was in the seventh century that the Grecian states began to maintain fleets.

The Greeks had more reason to improve their naval than their military tactics. They were often obliged to contend with fleets, superior to their own, not only in number, but also in the excellence of vessels; for in the Persian war the squadrons of the Phœnicians were

arrayed against them. Even when the victory had been gained, the safety of Greece still depended on its maritime force. This formed the foundation of the greatness of the first among the Grecian cities. Naval actions, more than battles by land, decided the destiny of the rival powers.

The naval tactics which were first known to the Greeks, consisted chiefly in sailing round and through the enemy's line. (*Περιπλεῖν* and *διεκπλεῖν*. Thucyd. vii. 36; Xenoph. *Hælk* i. p. 446.) The object of the first was to extend the line beyond the opposite wings; of the second, to break through that of the enemy. To prevent this, the other fleet was drawn up in two lines, and with intervals, so that the divisions of the second line could pass through the intervals in the first, and thus assist them when assistance was needed. This order was particularly understood by the Athenians, who also adopted another method of attack, not with the prow, but obliquely from the side; so that the oars of the enemy's ship were broken, and the ship thus made unmanageable. In those matters, the Athenians were superior not only to the Spartans, but even to the Syracusans.

The last two years of the Peloponnesian war were particularly remarkable for naval encounters; but for a knowledge of tactics, the engagement between the Spartans under Callicratidas, and the Athenians, near Lesbos, alone deserves notice; for it gives us an example of the management of a squadron in a double line. The Athenian fleet was drawn up in two lines, both on the right and the left wing. Each wing con-

sisted of two divisions, each division of fifteen ships; and was supported by equal divisions in the second line; the centre was composed of one line. "This order," says Xenophon, "was chosen, that the fleet might not be broken through." The Spartan fleet, on the contrary, formed but one line, prepared for sailing round, or breaking through the enemy. The battle was obstinate; it was long before the Athenians gained the victory, when Callicratidas fell. His steersman, before the battle, had advised him to retreat, on account of the greatly superior force of the Athenians. "Were I to fall, Sparta could exist as well without me," was his answer.

The naval tactics of the ancients were farther improved in the wars between the Romans and Carthaginians, and under the Ptolemys. In forming an opinion respecting them, two things should be borne in mind. First: less depended on the wind than in modern tactics; for the triremes were moved more by oars than sails. Secondly: when battles were fought hand to hand, and the ships always ran along side of each other, the manœuvres of the fleets could not be so various or decisive, as when the ships remain at a certain distance, and manœuvres can be performed during the whole action. But though the naval tactics of the moderns are more difficult and intricate, we must not conclude that the sea-fights of the ancients were comparatively insignificant. They decided wars in ancient much more frequently than in modern times; and if the loss of men is to be taken into consideration, it might easily be shewn, that one naval engagement of

the ancients often swept away more men, than three, or even more, in our days.

CHAP. II.

SHIPS—THEIR DIFFERENT KINDS.

THE first ships were built without any art, and were generally nothing more than the trunks of trees, hollowed out, called Πλοῖα μονόξυλα, from their consisting only of one piece of timber; or Σκάφη, from σκάπτειν, because they were made by hollowing a tree. From this word our English term *skiff* is derived.

Merchant-vessels were called Ὀλκάδες, Φορτηγοί, and Πλοῖα. They were very broad and round at the bow, or fore part of the ship, and had very broad bottoms, in order to contain the greater quantity of provisions and merchandise.

Ships of war, on the contrary, were called Μακράι, because they were *longer* than the others. They were built narrow, and with a sharp bow, that they might sail the better, and were also properly called Νῆες.

Ships of passage received their names from what they carried. Those which transported men, were called by the general names of Πόρια and Ἐπιβάδες; those which carried armed men, Ὀπλιταγωγοί and Στρατιώτιδες; and ships for the transport of horses, Ἱππαγωγοί, &c.

Merchant-men were steered with sails; but ships of war were chiefly managed with oars. Those of three banks of oars were called Νῆες τριήρεις; those of four,

Τερήρεις; those of five, Πεντήρεις, *trireme, quadriremé,* and *quinquireme* galleys. There were also smaller and lighter vessels, which were generally employed as ὑπηρετικά, *tenders,* or *victualling ships*. Of these one kind was the Ἡμολία, or Ἡμίολος, which was between an unireme and bireme, and consisted of one bank and a half. Another description of the same sort of vessel was the Τριηρημολία, between a bireme and a trireme, having two banks and a half. In early times the long ships had but one bank of oars, and were termed Μονήρεις, and Κέλητες from the name of a single horse; and when we find these termed Πεντηκόντοροι, and Ἑκατόντοροι, it is not implied that they were rowed with fifty or one hundred banks, but with fifty or one hundred oars.

CHAP. III.

THE PARTS, ORNAMENTS, &c. OF SHIPS.

THE principal parts of a ship were three, viz.: *the body, or middle of the ship* (called by sailors, *mid-ships*), termed Μεσόκοιλος; *the head, prow, or bow,* Πρώρα, μέτωπον, and ἔμβολος; *the stern, Πρύμνα;* which was also called οὐρά, *the tail*.

Τρόπις or Στείρη was *the keel*.

Νομίς, were *the ribs,* or the planks rising upwards in curved lines from the keel on each side of it: they were also called Ἐγκόλια.

Ἐντερονελαί were boards nailed upon these ribs, probably what we call *the sheathing*.

Πλευραὶ were *the sides* of the ship.

Φάλκεις, was what we call *the limbers*, next to the keel, which contained the bilge-water that was conveyed away by the Ἀντλία, or *pump*.

Κοίλη τῆς νηὸς, κύτος, or γάστρα, was *the hold*, or the large space for freight and provisions, between *the limbers* and the lower deck.

The deck was called Κατάστρωμα.

Ἐπωτίδες were pieces of wood jutting out from each side of the ship's head, to guard it from the beaks of the enemy.

The parts of the vessel under water were called Ὑφαλα; those above, Ἐξάλα.

Χηνίσκος (from χήν, *a goose*), was the figure of a goose upon the prow, and to this the anchors were made fast, when they were let go.

Κορωνίδες and ἀκροστόλια were general names for the ornaments with which the extremities of the ship were decorated, mostly upon the head: Ἀφλάστα were the ornaments upon the stern.

Παράσημον was *the flag*, on which various figures were painted, fixed to the prow, by which ships were distinguished one from another, as they now are by names, painted on their sterns.

Ἐδῶλια, σέλματα, ζυγά, were *the seats* or *banks* of the rowers. The lowest bank was called Θάλαμος, and those who laboured at it, Θαλάμιοι; the middle, Ζυγόν, and the men Ζυγῖται; the highest, Θράνος, and the men, Θρανῖται.

The terms and expressions, relative to oars and rowers are, Ἐρετμοί, and Κῶπαι, *oars*; Τῆς κώπης ἐπι-

λαβέσθαι, *to handle the oar* ; Κώπης ὀφθαλμοί, or τρήματα, *the holes or eyelets*, in which they laid the oar when rowing ; Τροπός and τροπωτήρ, *the fastening*, or leathern thong with which the oar was bound to the Σκαλμός, a round piece of wood upon which the rowers rested the oar ; Τροποῦσθαι, *to fasten the oar* ; Ἀσκωμα, *a skin*, the lining of the eyelet ; Ἐρέσσειν, ἐρείδειν, ἐλαύνειν, *to ply the oars* ; Σχάζειν, *to back the oar* ; Δικωτίαν ἔλκειν, *to work a pair of oars* ; Ὀμορῶθεϊν, *to assist a rower* ; Μετεωροκοπεῖν, *to pull in vain* ; Ταρπός, *the broad part of the oar*.

Πηδάλιον, *the rudder*, by which the vessel was steered ; the parts of which were Οἶαξ, *the handle* ; Φθεῖρ, *the middle*, or the place where it began to widen ; Πρερύγιον, *the belly*, or the flat part ; Αὐχὴν, the part on which the pilot sat ; Κάμαξ, the round part, from the *handle* to the *belly*. We must recollect that their rudders were not like ours ; but were simply broad oars, which they used somewhat as the Indians do their paddles.

The beak of the ship was termed Ἐμβολον.

The anchor, Ἄγκυρα, εὐνή ; to weigh anchor, or take it up, Ἀναστῆναι or αἶρειν ἄγκυραν ; to cast anchor, Βάλλειν ἄγκυραν. Every ship had several anchors, the largest of which, termed Ἰερά, was never used except in extreme danger ; hence Βάλλειν ἄγκυραν ἰεράν, was proverbially applied to those who were forced to their last refuge. Anchors were usually large stones.

Ἐρμα, Θερμέλιος, ἀσφάλισμα, was *the ballast*, which was usually sand.

Βολή, *the lead*, with which they sounded.

Kovrai were *long poles*, for sounding, or pushing the vessel along : *Ἀποβάθραι*, *passage-planks*, which connected the vessel to the shore : *Ἀντλίων*, was a bucket to draw water.

The ships were covered with pitch to secure the wood from the water : hence ships were frequently called *Μέλαιναι*, *black*. They were also painted of various colours, particularly with vermilion or red ochre, and this custom supplied the poets with several characteristic epithets.

When a vessel was launched, it was ornamented with garlands and flowers; and after purification by the priest, it was consecrated to the god whose image it bore.

CHAP. IV.

MASTS, SPARS, AND RIGGING OF SHIPS.

THE *mast* was termed *Ἰστός*. To set the mast, *Ὀρθοῦσθαι*; for when they landed, the mast was taken down, and put into a case, called *Ἰστοδόκη*.

The parts of the mast were *Πτέρνα*, *the heel*, or *foot*; *Τράχηλος*, *the middle*, to which the sail was affixed; *Καρχῆσιον*, *the top*, or *truck*, by which the ropes were turned.

Μεσόδμη was the hole in the middle of the ship in which the mast was placed; called by us, *the shoe*.

Κεραῖαι, *κέρατα*, *the yards*, were cross-pieces of timber fixed upon the mast, to which the sails were tied, that they might be spread to the wind.

Ἰστία, ὀθόναί, λαίφη, ἄρμενα, were *the sails*, of which there were different kinds. Δόλων, *the fore-sail*, or *sprit-sail*; Ἐπίδρομος, *the mizzen-sail*, larger than the fore-sail; Ἀκάτιον, *the main-sail*, which was the largest; Ἀρτέμων, *the top-sail*, above the main-sail, and a continuation of it.

Sails were made of linen. The following expressions were applied to them. Στέλλειν ὀθόνην, *to lower sail*; Συστέλλειν ἱστία, *to furl, or take in sail*; Ἀπλοῦν ἱστία, *to spread sail*.

The ropes of the ship were called by the general name of Ὀπλα; though this word usually included all the rigging. The words Σχοινία, and Κάλοι, likewise mean ropes.

The particular names of the ropes were, Ἐπίτονοι, those ropes which confined the main-sail to the mast; Πόδες, *the main-sheets*, which served to haul and veer the sail, as occasion required; Πρόποδες, were small cords or *clew-lines*, which served to raise the sails, when they were to be furled.

Μεσουρίαι were *stays*, by which the mast was erected or let down.

Πρότονοι, *back stays*, which, passing through a pulley at the top of the mast, were tied on one side to the head, and on the other to the stern, to keep the mast steady.

Πείσματα were *cables*, attached to the anchors; sometimes called Κάμιλοι.

Ῥύματα, were ropes with which the ships were towed, now called *halsers*.

Πείσματα, ἀπόγεια, ἐπίγεια, πρυμνήσια, were *cords* by which ships were made fast to the shore.

CHAP. V.

NAVAL OFFICERS.

THE officers were of two classes; those who commanded the sailors, and those who commanded the soldiers.

Those who had charge of *the sailors* had the titles of Ἀρχικυβερνήτης, *the admiral*; Κυβερνήτης, *the master*, or *pilot* (hence the art of navigation is called Κυβερνητική τέχνη); Πρωρεὺς, or πρωράτης, *the boatswain*, or under-pilot; Κελευστής, *the purser*, or mate, who distributed the food to the crew; Τριηραύλης, *the musician*, whose duty it was to direct the rowers in keeping time, and cheer their spirits when undergoing any unusual exertion; Δίοποι, or ναυφύλακες, *quartermasters*, or ship-guards; Τοίχαρχοι, *carpenters*, who had charge of the sides of the ship; Ταμίης, nearly the same as Κελευστής; Ἐσχαρεὺς, *the cook*; Λογιστής, *the clerk*.

Those who commanded *the mariners*, or *soldiers*, were called Στόλαρχος, *the admiral*; also called Ναύαρχος, and Στρατηγός; Ἐπιστολεὺς, *vice-admiral*, or commander-in-chief under the admiral; Τριήραρχος, *captain of a trireme galley*.

CHAP. VI.

MARINERS.

THE ships were furnished with the three following sorts of men.

'Ερέται, *Κωπηλάται*, *rowers*, also called *Πληρώματα*; when ships had several banks, those in the upper tier were called *Θρανῖται*; those in the middle, *Ζυγῖται*; those in the lower, *Θαλαμῖται*. They who sat on the benches near the prow were called *Πρόκωποι*, and they who were near the stern *Ἐπίκωποι*.

Ναῦται, *mariners*, were not employed in rowing; but each had his particular duties. Some had the care of the sails, *Ἀρμενισταί*; others went aloft, *Σχοινοβάται*. The *Μεσοναῦται*, were the attendants on the other seamen.

The soldiers who served at sea, were called *Ἐπιβάται*, ἀπὸ τοῦ ἐπιβαίνειν, *from ascending* the ships, or the hatches where they fought.

Common seamen were allowed a drachm a day; and they who manned the sacred vessel, called *Πάραλος*, three oboli, equal to about $2\frac{1}{2}d$.

CHAP. VII.

NAVAL ARMAMENT AND ENGAGEMENTS.

THE soldiers at sea were generally armed in the same manner as those on land. But the former had some warlike instruments which the latter had not.

Ἐμβολον, a beak of wood strengthened with brass, used to pierce the sides of the enemy's ships. Since Homer makes no mention of them, we may infer that they were unknown to the primitive Greeks.

Δόρατα νάνυμαχα were spears of an unusual length.

Δρέπανον, was an instrument of iron, crooked like a

sickle, and fixed to the end of a long pole. With this they cut the rigging of the enemy.

Κεραῖαι were engines to cast stones.

Χεῖρ σιδηρά, was a *grappling iron*.

Δελφιν, was a massy piece of lead or iron, in the form of a dolphin, which being slung to the sail-yards, was hurled with such violence into the enemy's ship, as frequently to sink it.

In clearing their ships for action, the Greeks disburdened them of every thing not necessary for the fight, took down their sails, lowered their masts, &c.

Before the battle each party invoked the aid of the gods by prayers and sacrifices.

The admiral's galley gave the signal for battle, by hanging out a gilded shield, or a red garment; and then opened the engagement.

CHAP. VIII.

VOYAGES, HARBOURS, ETC.

WHEN the admiral gave the signal to put to sea, the mariners hauled the ships into the water; and when they entered into a harbour, they drew up the ships upon land, by levers or rollers of wood, called Φάλαγγες, Μοχλοί.

Before they embarked prayers and sacrifices were offered to the gods, particularly to Neptune.

When they had landed safely, they offered a sacrifice to Jupiter Ἀποβατήριος, because he enabled them ἀποβαίνειν ἐκ τῶν νεῶν, *to leave the ships*.

Harbours were either natural, such as the mouths of rivers, or a creek of the sea under some high promontory: or artificial, which were huge mounds of earth, thrown up in the form of a semi-circle; and extended into the sea. These were called Χηλαί, *piers* (from their resemblance to the claws of crabs), or Ἀκταί.

Μυχός was the innermost part of the harbour, nearest the shore, and most secure from storms.

The various descriptions of roadsteads were termed Ὅρμοι, Ὑφορμοί, Σάλας, Ἐνορμίματα. Hence Ὅρμῳ sometimes means *to lie off shore*. Ἀγεῖν ἐκ' ἀγκυρῶν, is, *to ride at anchor*.

PART VII.

MILITARY AFFAIRS OF THE GREEKS.

CHAP. I.

PRELIMINARY REMARKS ON THE ARMIES AND MILITARY TACTICS OF THE GREEKS.

NOTWITHSTANDING the frequency of wars in Greece, the art of war did not make any considerable advances. The civil and other institutions opposed too many obstacles; and war never became a regular science till standing armies were introduced.

After the republican constitutions of the Greeks were established, their armies consisted chiefly of native troops, or militia. Every citizen was obliged to serve, unless the state made particular exceptions. In Athens, the obligation to serve continued from the eighteenth to the fifty-eighth year; we do not know whether it was elsewhere the same; but a great difference could hardly have existed. Every citizen was therefore a soldier; even the resident aliens were not always spared; and there were times of distress when

the very slaves were armed, usually on a promise of manumission if they should do their duty.

Considering the small size of the Grecian states, it was the less to be expected that any of them could assemble a large army, if the slaves were not enrolled. Even where every one was put in motion, the number remained limited; not more than ten thousand Athenians fought on the plain of Marathon. Large armies could be collected only by the union of many states; the most numerous ever assembled in Greece during its independence, was engaged in the battle of Plataeæ, about one hundred and eleven thousand men. But only thirty-eight thousand were heavily armed; and of the light armed troops, thirty-seven thousand were Spartan Helots. (Herod. ix. 29, 30.) But these extensive alliances were commonly of a temporary nature; and on that account the art of war could not be much advanced by them. From the battle of Plataeæ till the age of Epaminondas, that is, during the most flourishing period of Greece, a Grecian army of thirty thousand men was probably never assembled in one place.

The Persian war seems to have been adapted to the improvement of military science. But after the battle of Plataeæ, it was the navy and not the land forces which became of decisive influence.

No considerable improvement could therefore be expected till the time of the Peloponnesian war, in which all Greece was involved. But this war soon came to be carried on more by sea than by land; and the military operations consisted principally in sieges. No

great battle was fought on land during its whole course; besides naval science, therefore, the art of besieging perhaps made some progress, especially in the expedition against Syracuse. But as this expedition terminated in the total destruction of the army, it could have no permanent effects.

Until the age of Epaminondas, Sparta and Athens are the only states which attract our attention. In Sparta, where the militia resembled a standing army, it would seem that the art of war might have made some advances. But two causes prevented it. The one was the obstinate attachment to ancient usage, which rendered changes and improvements difficult. The other was the remarkable scarcity of great commanders, a scarcity which could little have been expected in a warlike state; but which may have proceeded from the first of the two causes we have assigned. If we possessed a history of Pausanias, written by himself, it would perhaps shew us how his talents, limited in their exercise by the regulations of his native city, proved ruinous to himself, as in the case of the German, Wallenstein, by making him a traitor. Leonidas has our admiration for his greatness as a man, not as a general; and the impetuous Brasidas, well fitted to be the hero of a revolutionary war, like the Peloponnesian, fell in the very beginning of his career, and no worthy successors appeared till Lysander and Agesilaus. And of the first of these two, it is known that he placed more reliance in the Persian subsidies than in his own resources.

More might then have been expected from Athens.

But in that state, as our preceding remarks have made apparent, the army was subordinate to the navy.

Such were the general obstacles ; others arose from the manner in which the military affairs of the Grecians were regulated. We mention first the situation of the commanders ; at least in Athens and in several other cities ; in which not one, but several generals, shared the chief command with one another, and even that usually for a short period of time.

Another still greater obstacle was the circumstance, that the troops were not paid. Before the Peloponnesian war, or at least before the administration of Pericles, no pay was given in Athens or any Grecian city, except perhaps Corinth. Military service was the duty of a citizen ; and every one who served was obliged to furnish his own provisions and equipment. But he who receives nothing from the state will not submit to its commands. From that period the custom of paying the troops was so far introduced, that those who had actually taken the field received a very small compensation. With such a constitution, moral motives necessarily outweighed commands. Courage and patriotism can animate an army of citizens, but can hardly make a machine of them ; and what advantages would have been gained by him who succeeded in the attempt ?

Besides these difficulties, there was in many states another, arising from the weakness of the cavalry, or a total want of it. Homer makes no mention of cavalry. Athens, where so much attention was paid to this subject, never had more than a thousand horsemen ;

Sparta appears, before Agesilaus, to have had few, or perhaps originally none at all; the Peloponnesus was little fitted for cavalry; and Thessaly was the only state of the mother country which possessed any considerable body of horse. Where it existed, none but wealthy citizens could serve in it, for the service was expensive. This was the case at Athens; and yet there the state, even in time of peace, provided for the support of the horses; and the weak but splendid cavalry formed no inconsiderable article in the yearly expenditure.

Previously to the Macedonian age, the distinction between heavy and light horse seems to have been unknown in Greece; though it would be too much to assert that a difference in the equipments no where prevailed.

With respect to the infantry, the difference between heavy and light armed troops prevailed throughout all Greece.

The weapons continued the same as those which we find used in the Homeric age. But many attempts were made to improve them in various respects. Whether a straight or curved sword was the best; whether a longer or a shorter shield deserved the preference; above all, how the weight of the coat of mail could be diminished, and whether it should be made of metal or of some lighter substance, were questions of no slight importance.

We will now venture to offer some remarks respecting the progress of the Greeks in the art which relates

to the positions and manœuvres of armies, all which we comprehend under the word *tactics*.

In the Persian war, the victory of Marathon was the first splendid military action of the Greeks, or rather of the Athenians. Athens owed it to the heroic spirit of Miltiades. It was he who turned the scale when it was still a question, whether a battle should be ventured or not. The voices of the ten generals, of whom Miltiades was one, were divided; the eleventh vote of the Polemarch was to decide. At this moment Miltiades rose and addressed the Polemarch Callimachus. Nothing can be related of a great man more important than his conduct in the most decisive moment of his life. Miltiades himself could not have foreseen how much depended on that moment; yet he gained his end, and Callimachus adopted his opinion. But besides the talent of the general, who knew how to avail himself of his position to cover his wings, the victory was not less decided by the discipline of the Athenian militia, accustomed to preserve their ranks while advancing with rapidity. They *ran to the encounter* (the first of the Greeks who had done so); *ἐν δρόμῳ*, Herod. vi. 112. Herodotus says expressly, that they made the attack with *closed ranks*, *ἀθρόοι*; we must not therefore think of a violent onset. They had neither cavalry nor archers; as the Swiss at Novara in 1513 were without cavalry and artillery; in each case the result was the same. The wings of the enemy were discomfited; and the name of Marathon became immortal.

The battle of Platææ, which happened eleven years

later, is one of those of which we have the most accurate accounts. The motions of the army on the preceding days give it an importance for the student of tactics. In his manœuvres the Persian general seems to have been superior to the Grecian ; for he cut off all their communications, and all supplies of water, and compelled them to change their encampment. But the superior strength of the Persian cavalry made every motion of the Greeks difficult ; and when we remember the internal organization of their army, and the little power possessed by the commander, not only over the allies, but even over his own Spartans, we shall discover still greater difficulties with which Pausanias had to contend. And yet the Greeks obtained a splendid victory ; but it was far more the result of the desperate attack made by the Tegeans and the Spartans, than of skilful manœuvring. In the days which preceded the battle, Pausanias appears as a general of prudence and sound judgment ; he owed the victory not to himself, but to a part of his army and to fortune.

Of the battles which the able and successful Cimon won of the Persians, history has preserved no details ; but yet enough to shew that the military art was not advanced by them.

The first campaigns of the Peloponnesian war shew beyond dispute that the art of war had made but little progress. They were mere inroads without any decisive effects.

The case was changed, when, after this war, Sparta, contending for the rank she had won, found Agesilaus,

and was yet obliged to yield the ascendancy to Thebes. Then the decision was made by armies and not by navies. In the view of those states, therefore, armies rose in importance.

We will not refuse to Agesilaus any of the praises which Xenophon has lavished on him. He was a model not only of a Spartan but of a Grecian general. In the Spartan method of war he made one change; in his wars against the Persians in Asia, he was the first to form a numerous cavalry; and to shew that he knew the use of it. With this one exception, he made no essential alteration in tactics.

It is the glory of the Greek nation, that it produced, in almost every science and art, the man who first clearly recognised the eternal principles on which it rests, and by the application of them, unconsciously became the instructor of posterity. In the art of war, such a man arose in Epaminondas. His fame as a warrior is his least glory; the world should behold in him the greatest character of his nation. He was for his age, what Gustavus Adolphus was for a later one. The idea on which his change in the method of war was founded, was as simple as the man himself; and we can hardly fail to observe that it proceeded from his peculiar situation. With an inferior force, he had to cope with a more powerful adversary; and this is the true criterion of military genius. It did not escape him, that he could not succeed with the received order of battle, in which one line was drawn up in front of the other. Hence he determined to concentrate the attack in one point with a part of his army, and his

object was there to break through the enemy's line. In this manner he was triumphant at Leuctra, where he fell upon the right wing of the Spartans. But at Leuctra, the success of the Theban cavalry first turned the fortune of the day; it was at Mantinea that, for the first time, a full application was made of the new tactics, which are described to us by one thoroughly acquainted with the subject. "Epaminondas," says Xenophon, "advanced with his army like a galley with threatening prow; sure that if he could once break through the line of his adversaries, a general flight would ensue. He therefore determined to make the attack with the flower of his army, while he reserved the weaker part of it." Thus the illustrious Theban solved the great problem in tactics, to use at will, by means of its position, the several parts of an army; the art of war, which was thus invented, deserved the name, and was the same which ensured to Alexander the victory on the Granicus, as well as to Frederick of Prussia at Lützen.

We may therefore say with truth, that the higher branches of the art of war began with Epaminondas to be understood. But even before his time, a change had gradually taken place in the whole military system; a change of the highest importance. We allude to the custom of paying the troops.

The use of mercenaries in Greece may be traced to a very remote period. The tyrants, those usurpers who rose so early in the different cities, were doubtless the first to introduce it; because they required an armed force to protect their illegal authority. But this

force did not always consist of foreigners ; but rather, especially in the early times, of an armed body of the citizens, or was selected from among the partizans of the tyrant ; and farther, an institution which was regarded as unjust could not continue, still less be adopted and regularly established.

Hired troops, of which we will next treat, began to be employed in the Grecian cities at a later period. In the beginning of the Persian war, at Marathon, and at Platææ we hear nothing of them. In the Peloponnesian war, they were occasionally employed. The hired troops of the Spartans, from the Peloponnesus, are mentioned as early as the time of Brasidas (Thucyd. iv. 80.) ; those of Athens from Thrace, about the same time (Thucyd. v. 6.) ; those of the Corinthians and others we find constantly mentioned. In the Peloponnesus, it was chiefly the Arcadians who served as mercenaries ; hence the proverb among the poets, ἐξ Ἀρκαδίας ἐπικούροι (Athen. i. p. 27.), for they did not serve for nothing. Afterwards they came into universal use, and several causes contributed to produce this effect.

The first was the whole condition of private life. When luxury and the comforts of life were introduced after the Persian invasion, it is not astonishing that the rich desired to be free from military service. On the other hand, the Peloponnesian war and the numerous revolutions produced by it, had so increased the number of the poor, that there was a numerous class who made a profession of war, and were ready to serve any one who would pay them. But it is still more im-

portant to remark, that with the Persians, no less than the Greeks, the same change in domestic life produced the same consequences. The Persian subsidies first enabled the Spartans to hire troops. But the Persians soon hired in their turn, and in greater numbers than the Greeks; and no mercenaries were so acceptable, none so indispensable to them, as the Grecian. The high wages which they gave, like those of the British in modern times, allured numerous troops across the sea; and we need but call to mind the ten thousand whom Clearchus led to Cyrus the younger, and with whom Xenophon made his retreat, to be convinced that great numbers followed this kind of life. Afterwards the Phocian war was conducted by the Phocians, who were aided by the treasures of Delphi, almost exclusively with mercenaries; and Demosthenes is loud in his complaints and censure of a custom, which all his eloquence was not able to change.

The rich can be outbid by the rich; and Greece learned (what Carthage also learned with a more melancholy certainty) that a state which trusts to mercenary troops, must finally tremble before them. "Unless we are careful," says Isocrates to Philip, "to provide for the support of these people by establishing colonies of them, they will soon collect in vast troops, and be more formidable to the Greeks, than the barbarians." We learn from Xenophon's retreat, that they were formidable to their own commanders; as were the Swiss at Milan.

CHAP. II.

LEVIES, PAY, ETC. OF THE SOLDIERS.

THE Grecian armies were composed of free citizens, and the military age was in general from eighteen to sixty.

Old men, citizens of a weak constitution, *farmers of the public revenue*, οἱ τέλος πριάμενοι, and slaves, were exempt from military duty.

When they were eighteen years of age, they were obliged to enrol themselves for war; and their names were inscribed in the public registers. Hence *the levy* was called Καταγραφή, κατάλογος; and *to make a levy*, Καταλέγειν, στρατολογεῖν, καταγράφειν, and κατάλογον or καταγραφήν ποιῆσθαι.

When the young soldier was enrolled, he took the military oath, and the state furnished him with his buckler and pike.

The new levies were stationed around Athens, to defend it against incursions: hence they were called Περίπολοι.

No citizen could refuse to serve; since unless a man bore arms for the state, he lost his right of suffrage, and the other privileges of a citizen.

A deserter was branded with *marks* on his hands, termed Στίγματα.

In ancient times every soldier served at his own expense. The Carians were the first who served in

Greece for pay, which was esteemed infamous; hence *Καυκοὶ* and *Καρίμοιροι* were proverbial epithets for cowards and slaves.

But afterwards Pericles introduced among the Athenians the custom of serving for pay.

The foot, at first, had two *oboli* a-day; afterwards, four: hence *Τετρωβόλου βίος*, was a proverbial expression for *a soldier's life*; and *Τετρωβολίζειν*, for *serving in war*.

The pay of the horsemen, termed *Καράστασις*, was a drachm a-day.

The ordinary method of raising this money, was by imposing a tax on the whole commonwealth, whereby all persons were obliged to contribute according to the value of their estates. But this was done only when the public treasury was exhausted, and the constant revenues from tributary cities, public lands, woods, mines, or from fines and amercement, were not sufficient to defray the charges of war. In cases of great necessity the richer citizens at Athens were obliged to extraordinary contributions; and there appears to have been a generous and laudable emulation amongst the men of that city, who voluntarily offered more than was required of them, and contended which of them should most largely contribute towards the honour and preservation of their native country.

CHAP. III.

DIFFERENT SORTS OF SOLDIERS.

THE Grecian armies consisted of—1. Τὸ πεζικόν, *the infantry*. 2. Τὸ ἐπ' ὀχημάτων, *the car-men*, those who fought on cars. 3. Τὸ ἐφ' ἵππων, *the cavalry*.

THE INFANTRY. Of these there were three kinds : —1. Ὀπλίται, *the heavy armed soldiers*, who carried broad shields and long spears. 2. Ψιλοί, *light-armed*, who fought with arrows, darts, slings, &c. at a distance. 3. Πελασσοί, those who carried the buckler, called πέλρη, and who were a middle sort between the *heavy* and *light armed*.

THE CAR-MEN. The custom of fighting on cars seems to have been more ancient among the Greeks than that of fighting on horseback.

Most of their chariots of war were drawn by two horses coupled together, and to these they sometimes added a third, which took the lead, and was governed with reins; hence called Σείραφόρος, Παράσειρος, and Παρήφορος; and *the rein*, Παρήρία.

Every chariot had two men, and was hence called Δίφορος, by syncope for δίφορος. One was Ἡνίοχος, *the charioteer*, who held the reins; and this office, although by no means accounted ignoble, or servile, was nevertheless held by a warrior inferior either in valour, or reputation, to the other, who was named Παραιβάτης, *the warrior*, and who directed the charioteer where to drive. He was so called because he *sat by the side*

of the charioteer: from *παρὰ*, *at the side*, and *βαίνειν* *to go, to ride*. The *Parabates*, when he came to close fight, descended from the car.

There were chariots *armed with scythes*, *Δρεπανηφόροι*, with which whole ranks of soldiers were cut down.

THE CAVALRY. The Lapithæ, the ancient inhabitants of Thessaly, were the first who thought of mounting a horse; which, before people were accustomed to the sight, was deemed a prodigy, and gave rise to the fables of the Centaurs. Thessaly continued to be celebrated for its cavalry above the rest of Greece; but the Colophonians were esteemed the best horsemen of the ancient world; and so certain was the party who obtained their services of success, that the phrase *κολοφῶνα τιθέναι* became a proverbial expression for putting the finishing stroke to any business. Hence too is derived the employment of the word Colophon, to signify the concluding lines, and *finis* of a work. Among the Athenians no person was admitted into the cavalry, without having previously obtained the consent of the *Ἰππαρχος*, *general of the horse*, the *Φύλαρχοι*, *prefects of the tribes*, and the senate of five hundred.

Two qualifications were necessary for admittance into the cavalry,—fortune and strength. The horses were required to be well broken, bold, mettlesome, and tractable; if not, they were rejected. Trial was made of them by the sound of a *bell*, *Κῶδων*; hence *Κῶδωνίζειν* signifies *to try*.

Horses worn out with service were marked on the jaw with a mark called *Τροχός*, being the figure of a

wheel; sometimes the mark was called Τρυσίππιον; hence Ἐπιβάλλειν τρυσίππιον signifies *to exouse*.

The horsemen were distinguished into ^a Κατάφρακτοι, and Μη κατάφρακτοι, *heavy* and *light armed*.

Owing to differences of armour or equipment, they likewise received the several appellations of Δορατοφόροι, κοντοφόροι, ἀκροβολισται, ἵπποτοξόται, &c. The Ἀμφίπποι, had two horses which they rode by turns, and the Διμάχαι, wore heavier armour than the common horsemen, that they might fight either on horseback or on foot.

The Κατάφρακτοι were not only fortified with armour themselves, but *their horses* were covered with solid plates of brass, which, from the parts defended by them, were called ^b Προμετωπίδια, ^c παρώτια, παρήϊα, ^d προστερνίδια; παραπλευρίδια, παραμηρίδια, παρακνημίδια, στρώματα.

The horses were likewise caparisoned with various ornaments and tapestry; also with rich collars and trappings, called Φάλαρα. The Greeks were unacquainted with the use of stirrups.

We find no mention made of camels and elephants employed in war, previous to the time of Alexander.

^a From *κατά*, and *φράσσειν*, to *fortify*, to *guard*. *Κατά*, in composition, often augments the signification; hence this word means, *those completely defended*, i. e. *horses and all*.

^b Προμετωπίδια (comp. of *πρό*, *before*, and *μέτωπον*, the *fore-head*), were *head-plates*.

^c Παρώτια (from *οὖς*, the *ear*), were *ear-coverings*.

^d Προστερνίδια (from *στέρνον*, the *breast*), were *breast-plates*; and so of the other words. Στρώματα was the *harness* in general.

The confusion and disorder which, when maddened by their wounds, they frequently caused in the ranks of their own party; and the discovery that the novelty of their appearance, which soon wore off, alone rendered them formidable, occasioned the employment of them, after a brief period, to fall into disuse.

CHAP. IV.

ARMOUR AND ARMS.

THE ARMOUR, or *defensive weapons* of the Greeks was generally made of brass; sometimes of tin and other metals, and even of skins. The following were the principal parts.

1. Περικεφαλαία, *the helmet*, which guarded the head, termed also Κράνος, κόρυς, κυνέη, was sometimes made of brass, but commonly of the hide of certain animals; whence are derived the following appellations, Λεοντέη, *of lion's skin*; Ταυρείη, *of bull's hide*; Αιγείη, *of goat's skin*; Ἀλωπεκίη, *of fox's skin*; Κυνέη, *of dog's skin*, &c. These skins were always worn with the hair upon them, and sometimes with the teeth disposed in a grinning manner. (Hom. Il. κ'. v. 261.), in order to make them appear more frightful.

The helmet had a thong, called Ὀχεὺς, by which it was tied around the neck, and was mounted with a crest, called Φάλος, and Λόφος. This was commonly made of feathers, or of the hair of horses' tails or manes; hence called Λόφος ἵππιωχαίτης, &c. When there were three crests it was called Τρυφάλεια; when

surrounded with plumes, ἀμφίφαλος; and when adorned with four plumes, τετράφαλος.

2. Θώραξ, *the cuirass*, or *breast-plate*, was a piece of armour to guard the breast, and was fastened to another piece which guarded the back. It was made either of linen, consisting of many folds and quilted together, of brass, or of leather and brass.

The brazen cuirass was a straight plate, and was called Θώραξ σταδῖος, or στατός.

The cuirass of leather and brass was made in the following manner. They affixed to the leather the brass in the form of rings, like a chain, and then it was called Θώραξ αλυσιδωτός, from ἄλυσις, *a chain*; sometimes the rings resembled scales; the cuirass was then termed Λεπιδωτός, and φολιδωτός.

3. Ζωστήρ, ζώνη, or ζῶμα, *the girdle*, which fell from the breast-plate to the knees; but ζωστήρ commonly signifies the belt which was thrown round the rest of the armour. It was considered so essential, that ζώνυσθαι signified *to put on the armour*.

4. Κνημῖδες were *greaves*, of brass or other metal, to defend the legs, and were closed at the sides with clasps.

5. Ἀσπίς, *the buckler*, was of wood, or wicker-work, but commonly of hides, ἀσπίδες βόειαι, which were of several folds, and covered with brass.

The parts of the buckler were—1. Ἀντιξ, ἵνυς, περιφέρεια, κύκλος, *the utmost round or circumference* of the buckler. 2. Ὀμφαλός, *the boss*, a prominent part in the middle. 3. Τελαμών, *a thong* of leather by which it was hung on the shoulder. 4. Πόρπαξ, *a ring*, by

which it was held. In later times, *a handle*, Ὀχανον, was substituted for the ring.

On their bucklers were often represented birds and quadrupeds; lions, for instance, and eagles: and even their gods, the sun, the moon, &c.

Most of the ancient bucklers were large enough to cover the whole body; hence come the epithets Ἀνδρομήκης, *of the size of a man*, from μῆκος, *stature*; Ποδηνεκής, the same meaning, from ἡνεκής and ποῦς, *stretched to the feet*.

The figuré of the bucklers called Ἀσπίδες, was round; hence they were called Ἀσπίδες εὐκυκλοι, Πάντοτε ἴσαι, *every way equal*. The form of the buckler termed Θυρεός, was oblong.

Λαισήιον was a very light buckler, hence called πτερύον. Πέλη, was a small buckler in the form of a half-moon. The defensive arms of the Greeks received the collective names of ἀλεξητήρια, σκεπαστήρια, and προβλήματα.

THE ARMS, or *offensive weapons* of the Greeks, may be divided into two kinds, those used in common battles, and those used in sieges.

The common offensive weapons of war were,—

1. Ἐγχος and Δόρυ, *the pike and lance*, which were commonly of *ash*, μέλις; *the point*, αἰχμή, was of metal; so was the other end called σταυρωτήρ, which they used to stick into the ground. There were two kinds of spears; one used in close fight, called Δόρυ ὀρεκτόν, *long*; the other used at distance, called Ἰαλτόν, the name given to all missive weapons, from παλλεῖν, *to throw*. In times of peace they deposited their spears in a long

wooden case, *δορυδοθήκη*, which stood against the walls, or by the pillars of their houses.

2. *Ξίφος*, the sword, was hung in a kind of sash, around the shoulders. The scabbard was termed *Κολεός*, and near the sword they wore a dagger, *Παραξίφιδιον*, *ἐγχειρίδιον*, *μάχαιρα*, &c. instead of which the soldiers of later times carried a Persian poniard, called *Ἀκινάκης*. The Argive sword, named *Κορίς*, and the Lacedæmonian swords, termed by themselves, *Ξυήλαι*, and by the Athenians, *Κνήστιες*, were curved like falchions, and resembled the *ensis falcatus* of the Romans.

3. *Ἄξινη*, *Πέλεκυς*, the battle or pole-axe, was sometimes used in battle.

4. *Τόξον*, the bow, was said to have been invented by Apollo: hence his epithets *Τοξαφόρος*, *Ἐκτεβόλος*, &c. It was generally of wood: its string, *Νεῦρον*, was of horse-hair, and hence called *ἵππειον*. Anciently, it was made of thongs of leather. Hence the term *τόξα βόεια*, used by Homer. The ends of the bow, to which the strings were tied, were called *Καρῶναι*, and were usually gilt. As the finishing of these formed the completion of the bow, the phrase *χρυσὴν ἐπιτιθέναι καρῶνην*, signified to bring an affair to a successful termination.

The arrows, *Βέλη*, *ὄιστοι*, *ισοί*, were of light wood, pointed with iron, and winged with feathers to make their flight more rapid. They were carried in a quiver closed on all sides, *ἀμφοτερῆς*, and both quiver and bow were borne by the warriors on their backs. Anciently the Greeks, instead of drawing their hand to

the right ear when they shot with the bow, brought it back to the breast. From this custom it is said that the Amazons derive their name (*a* priv. and *μαζός*, a breast), because they cut off their right breasts, in order to shoot with the greater freedom.

5. *Ἀκόντιον*, the javelin. There were several sorts of this weapon; *ῥυσός*, *γρόσφος*, *αἰγανία*. Some were thrown with a thong, called *Ἀγκύλη*, and javelins of this sort were termed *Μεσάγκυλα*.

6. *Σπενδόνη*, the sling, was of an oval shape, and gradually terminated on each side, in two thongs. It was commonly made of woollen cloth; and with it were thrown arrows, stones, and pieces of lead, called *μολυβδίδες*, *μολύβδυναι*, and *μολίβδυναι*; some of which weighed an Attic pound. It was a weapon of such power that the plummets were frequently melted by the rapidity of their discharge. The natives of the Balearic Islands were always renowned for their skill in this weapon, and the Achæans occupied the next rank; insomuch that the term *Ἀχαικὸν βέλος*, became proverbial for a well-directed aim.

Fire-balls, *Πυροβόλοι Λίθοι*, armed with spikes of iron (which clung to whatever they were directed against), and filled with combustible matter, were also occasionally used.

The machines used in sieges were called by the ancient Greeks *Μάγγαρα*, afterwards termed *Μηχαναί*.

The oldest machines were *Κλίμακες*, scaling-ladders.

Κριός, the battering-ram, was of wood, of one hundred or one hundred and twenty feet long, with an iron

head, resembling a ram's, called Κεφαλή, or Έμβολή. It was used to batter down walls.

Έλέπολις was a machine of an enormous size, shaped somewhat like *the ram*. It contained other machines, from which stones and other missive weapons were cast.

Χελώνη, *the tortoise*, a machine which covered the soldiers from the weapons of the enemy, as the tortoise is defended by its shell.

Χῶμα was a *mount*, raised higher than the walls of the besieged, the sides of which were of stone.

Πύργοι were moveable towers of wood, built upon *the mount*, which were drawn upon wheels. Their tops were covered with hides.

Γέρρα were *osier-hurdles* which the soldiers held over their heads, to cover their advance against the walls.

Καταπέλται, called also Όξυβελείς and Βελοστάσεις, were machines from which arrows were thrown; though the arrows themselves are sometimes called Καταπέλται.

Λιθοβόλοι, πετροβόλοι, άφετήρια όργανα, and μαγγανικά όργανα, were machines for shooting stones.

CHAP. V.

MILITARY OFFICERS.

IN early ages the armies were led to battle by the kings, and in some cases the kings nominated a Πολέμαρχος, *general*, who served under them.

But when the supreme power at Athens, was in the hands of the people, each tribe chose a commander, called *Στρατηγός*. As there were ten tribes, there were ten *Στρατηγοί*, whose power was equal, and each had the command in rotation a day. An eleventh, called *Πολέμαρχος*, was added; and if, in a council of war, there were conflicting opinions as to the expediency of any measure, his vote, added to either of the parties, decided the dispute. To him belonged the command of the left wing of the army.

The inutility of employing so many generals in the command of a single army soon became apparent, and the power was devolved on one, two, or three only, when on actual service. The ancient number, however, was yearly chosen, but their office was confined to settling disputes among military men, and superintending all warlike preparations within the city. In addition to this, the Polemarch presided over the tribunal before which law-suits between freemen and foreigners were tried; and the other commanders had likewise their respective civil duties. Hence arose the distinctive terms of—*those who administered the business of the city*, *οἱ ἐπὶ τῆς διοικήσεως*, and *those who regulated warlike matters*, *οἱ ἐπὶ τῶν ὅπλων*.

There were also ten *Ταξίαρχοι*, who were next in rank to the *Στρατηγοί*. They had the care of marshalling the army before the battle, of fixing the place of encampment, and the route of the march. They also had power to cashier a soldier for any great misdemeanour.

The *Στρατηγοί* and the *Ταξίαρχοι* were the principal

officers of the infantry. The Ἱππαρχοὶ and the Φύλαρχοι were at the head of the cavalry.

There were two Ἱππαρχοὶ and ten Φύλαρχοι. The former commanded all the cavalry; the latter, that of each tribe, and were therefore subject to the Ἱππαρχοὶ, as the Ταξίαρχοι were to the Στρατηγοί.

There were other subaltern officers, who took their names from the number, or the squadron of men they commanded: Χιλίαρχοι, ἑκατόνταρχοι, πεντηκόνταρχοι, Λοχαγοὶ, Δεκάδαρχοι, &c. These were the officers in the Athenian army.

In the Lacedæmonian army the supreme command was vested in one person, the king, who was usually attended by the Ephori; but, during a minority, a regent, called Πρόδικος, was appointed with full powers. The general, named Βάγος, had a body-guard of three hundred valiant Spartans, called Ἱππῆες, horsemen.

The titles of the subordinate officers may be gathered from the names of the troops under their command, as, λοχαγῶν, πεντηκῶστήρες, ἐνωμοτάρχαι, &c.

CHAP. VI.

DIVISIONS AND FORMS OF THE ARMY.

THE whole army, foot and horse, was called Σπαρτία.

The *van*, Μέτωπον, Πρῶτος ζυγός. The *flanks*, or the *wings*, Κέρατα. The *rear*, Οὐρά, or Ἐσχατος ζυγός.

The right-hand man of the front-line was named Πρωτοστάτης; the soldiers on the flanks, Παραστάται;

those in the centre, Ἐπιστάται ; and the leader of the rear-guard, Οὐραγός, or Ὀπισθοφύλαξ.

Πεμπάς, or πεντάς, was a band of *five* soldiers ; and its leader was called Πεμπάδαρχος : Δεκάς, of *ten* ; and its leader, Δεκάδαρχος, &c.

Λόχος consisted of twelve or sixteen, but some assert of twenty-four or five, sometimes of twenty-six soldiers. A half Λόχος was called Διμοιρία, or Ἡμιλοχία, and its leader, Διμοιρίτης, or Ἡμιλοχίτης.

Συλλοχισμός was a conjunction of several Λόχοι.

Σύστασις consisted of two Λόχοι.

Πεντηκονταρχία, notwithstanding its name implies fifty, usually contained sixty-four men, being composed of a double Σύστασις, or four Λόχοι. Hence its leader took the name of Τετράρχης, as well as that of Πεντηκόνταρχος. So instead of Πεντηκονταρχία, the term Τετραρχία is occasionally used.

Τάξις, or Ἐκατονταρχία, was a body of an hundred, or one hundred and twenty-eight men ; but the number varied according to circumstances. Five attendants, called Ἑκτακτοί, from their not being reckoned in the ranks with the soldiers, were attached to each Ἐκατονταρχία. These were Στρατοκήρυξ, *the crier*, who gave out the word of command ; Σημειοφόρος, *the ensign*, who made the signals ; Σαλπικτής, *the trumpeter*, who by various blasts communicated the orders of the general, when the noise and hurry of the battle rendered the services of the two former officers useless ; Ὑπηρέτης, *the servant*, who supplied the soldiers with necessaries ; Οὐραγός, *the lieutenant*, who brought up the rear, and took care that none deserted, or were left

behind. The four first were stationed next to the foremost rank. The leader of the whole troop was at first named Ταξίαρχος, afterwards Ἐκατόνταρχος.

Σύνταγμα, παράταξις, ψιλαγία, or ξεναγία, consisted of two Ταξεῖς. Its commander took the name of Συνταγματάρχης.

Πεντακοσιαρχία, or ξεναγία, contained two Συντάγματα. Its commander was called Πεντακοσιάρχης, or ξεναγός.

Χιλιαρχία, or σύστρομμα, was double the last; commanded by a Χιλίαρχος, or συστρεμματάρχης.

Μεραρχία, τέλος, or ἐπιξεναγία, was twice the last, and under the command of a Μεράρχης, τελάρχης, or ἐπιξεναγός.

Φαλαγγαρχία, anciently named Στρατηγία, was double the last, and under its Φαλαγγάρχης, or στρατηγός.

Διφαλαγγία, κέρας, or ἐπίταγμα, nearly doubled the last, and contained eight thousand one hundred and thirty men. Its commander took the title of Κεράρχης.

Τετραφαλαγγαρχία, consisted of two of the last, and was led by its Τετραφαλαγγάρχης.

Φάλαγξ, was an appellation sometimes given to a party of twenty-eight men, and sometimes to one of eight thousand. But it was generally applied to the whole army drawn up in order of battle.

The Macedonian phalanx was the most celebrated, and consisted of a square battalion of pikemen, drawn up so as to form a front of five hundred men, its depth being sixteen. So closely was it formed, that the pikes of the fifth rank extended three feet beyond the front line. The rest locking together in file sup-

ported and pushed on the foremost ranks. The commander was called Φαλαγγάρχης. Μῆκος φάλαγγος was the length of the army, its extension from wing to wing; Βάθος φάλαγγος was its depth, or its extension from van to rear; Ζυγοὶ φάλαγγος, were the ranks extending the length of the phalanx; Στίχοι, or λόχοι, were the files measured according to its depth; Διχοτομία φάλαγγος was the division of the whole body into two parts—the left called Κέρας εὐώνυμον and σῆρα; the right termed Κέρας δεξιόν, κεφαλή, &c. Ἄραρος, ὀμφαλός, or συνοχή φάλαγγος, was the centre between the wings. Ῥομβοειδὴς φάλαγξ, also called Σφηνοειδής, was a battalion drawn up diamond-wise, and seems to have been the general form of battalia in Greece, Sicily, and Persia.

Ἐμβολον, *the wedge*, was the army drawn up in the form of the letter Δ, the more easily to pierce the ranks of the enemy.

Κοιλέμβολον, *the shears*, or *hollow wedge*, was in the form of the letter V, and designed to receive the attack of *the wedge*.

Πλινθίον was the army drawn up in the form of a *brick*, with four unequal sides, its length, which exceeded its breadth, being extended towards the enemy. Πύργος, was the brick inverted, with the small end towards the enemy.

Πλαιοιον, was an army marshalled into an oblong figure, approaching nearer to a circle than to a quadrangle.

The Lacedæmonians had peculiar names for the divi-

sions of their armies, which were formed of so many *regiments*, Μόραι. The number of men in each regiment varied from five to nine hundred; but on the first institution of the commonwealth they contained about four hundred each, all infantry. Every Μόρα had its *colonel*, Πολέμαρχος, and his *lieutenant*, Συμφορεὺς.

The Μόρα was sub-divided into four Λόχοι, each under its Λοχαγωγός.

Πεντηκοστὺς was the half of a Λόχος, containing fifty men, and commanded by its Πεντηκοντήρ, or Πεντηκοστήρ, of whom there were eight in every Μόρα.

Ἐνωμορία was the half of a Πεντηκοστὺς, and derived its name from the soldiers in it, Ἐνώμοτοι διὰ σφαγίων, being bound by a *solemn oath on a sacrifice* to fidelity to their country. Its commander's title was Ἐνωμοτάρχος.

The *wheelings* of the soldiers were termed Κλίσεις; Κλίσις ἐπὶ δόρυ, *wheeling to the right*; ἐπ' ἀσπίδα, *to the left*, for their bucklers were in their left, as their spears were in their right hands.

Μεταβολή was an evolution by which the rear moved to the place of the van, and the van to that of the rear. The two parts of this evolution were distinguished by two expressions, Μεταβολή ἐκ' οὐραν, *the wheeling to the right*, and marching from van to rear; and Μεταβολή ἀπ' οὐρᾶς, *the wheeling to the left*, and marching from rear to van.

CHAP. VII.

MANNER OF DECLARING WAR.

BEFORE the Greeks engaged in war, they demanded reparation for injuries, by *ambassadors*, called Πρέσβεις.

Heralds, Κήρυκες, were then sent to order the enemy to prepare for invasion.

The Athenian heralds were selected out of one family, being the descendants of Ceryx, the son of Mercury, and Pandrosus, daughter of Cecrops. The usual ensign of their dignity was the εἰρεσίωνη, an olive-branch covered with wool, and adorned with various fruits, symbolical of peace and plenty.

The Lacedæmonian heralds were the descendants of Talthybius, the herald of Agamemnon, who was honoured with divine worship at Sparta. They generally bore in their hands the κηρίκιον, a staff of laurel or olive, which had two serpents twined around it, without erected crests, an emblem of peace and amity.

The Lacedæmonians commonly chose persons at enmity with each other, as their ambassadors, supposing that there would be less danger of their being won over to the interests of the enemy.

The treaties were of three kinds. *Ἀπονδὴ, συνθήκη, εἰρήνη*—a general amnesty; *Ἐπιμαχία*, a defensive league; *Συμμαχία*, a league offensive and defensive. These treaties were either engraved on pillars of stone,

Στήλαι; or *tokens*, Σύμβολα, were exchanged, which could be produced as vouchers for the agreement.

Previous to a war, the Athenians often let a lamb loose into the enemy's territory, thus intimating that they would lay waste the land, so as to make it a naked and common pasture ground. Hence the expression ἄρνα προβάλλειν, for *to engage in war*.

They never engaged in war without the advice of the gods, and consulting the soothsayers. The oracles were enriched with presents—sacrifices offered—and large vows made, to be paid in case of success.

Every omen was observed before marching, and an eclipse of the moon would delay an enterprise.

The Lacedæmonians, by a special law, never began their march before a full moon.

CHAP. VIII.

BATTLES, SIGNALS, AND STANDARDS.

THE soldiers, before engagement, always took some refreshment. The commander then drew his troops up in order for battle, and harangued them.

The signals were divided into Σύμβολα and Σημεῖα.

Σύμβολα were of two kinds:—1. Φωνικὸν, *pronounced by the mouth*, called Σύνθημα, which was a kind of martial shout, or battle-cry, as Ζεὺς σύμμαχος (answering to the *God for the right* of our ancestors), given by the general to the other officers, and by them spread through the whole army. 2. Ὀρατὸν, *visible to the eye*, called Παράσύνθημα, which was a sign made by

the head, a clapping of hands, pointing a spear to the ground, &c.

Σημεῖα were *ensigns*, or *flags*; the elevation of which was a sign to begin the battle, and the depression, to desist from it. *Σημεῖον* was likewise a coat of arms, waving upon the top of a pike.

The ancient Greeks, also made use of fire, or torches, as a signal, which were thrown from the two armies. Those who threw them were called *Πυρφόροι*.

For this purpose they afterwards used *shells*, *Κόχλοι*, but generally *trumpets*, *Σάλπιγγες*.

Some states of Greece used other instruments. The Arcadians used the *Σύριγξ*, or *pipe*. The Sicilians, the *Πηκτίς*, *lute*. The Cræans, the *Αἶολοί*, *flutes*.

The shout of the soldiers, at the first onset, was termed *Ἀλαλαγμός*. The custom of shouting was so common, that Homer uses the words *Φύλοπις*, *αὐτῇ*, and *βοῇ* as synonymous with *Μάχη*. So *Βοὴν ἀγαθοί*, means *excellent warriors*.

CHAP. IX.

MILITARY BOOTY.

THE captures made in war were either prisoners or spoils.

The prisoners who could not ransom themselves, were made slaves; and were called *Αἰχμαλῶται* and *Δερνάλῶται*.

The spoils were garments, arms, &c.; which, when

taken from the dead, were called *Σκύλα*; from the living, *Δάφνυρα*. "*Εναρα* was a common term, denoting spoils taken from both the dead and living.

The warriors of the heroic age, as soon as they had vanquished their rivals, seized their armour. Common soldiers were not allowed this liberty, but were obliged to carry all the booty to the general, who took to himself what he liked. He then selected rewards from it, for those who had distinguished themselves in battle, and divided the rest equally among the soldiers. The same customs descended to succeeding times.

But before this distribution, a part was consecrated to the gods, which was called *Ἀποθήκη*.

They likewise erected *trophies*, *Τροφαῖα*, which were decorated with all sorts of arms taken from their enemies.

CHAP. X.

MANNER OF CONVEYING INTELLIGENCE.

THE Greeks had different methods of conveying intelligence, and employed various kinds of messengers, among whom may be mentioned the *Ἡμεροδρόμοι*, who were lightly armed with darts, or with bows and arrows.

The Lacedæmonians used a celebrated and secure method of conveying their communications, for which purpose they employed the *Σκυτάλη* (from *σῆτος*, *skin*), a roll of white parchment, wrapped around a black stick. Every general had a stick of this kind, equal

in size to one which the magistrates kept at home, and when any information was necessary to be communicated, the magistrate wrapped this parchment around his own stick, then wrote what he wished upon it, took it off, and sent it to the general. The general then applied it to his stick, and the folds exactly corresponding to each other, the writing was immediately intelligible.

CHAP. XI.

MILITARY REWARDS AND PUNISHMENTS.

THE REWARDS conferred on those who had distinguished themselves in battle, were termed 'Απιστεία, Νικητήρια, 'Επινίκια.

Soldiers were preferred to the rank of officers, and subaltern officers, to superior ranks. Gallant actions were praised in poetry, and in funeral orations.

Sometimes crowns were presented, on which were inscribed the names and the actions of those who had merited them.

Some were honoured with leave to erect pillars and statues to the gods, on which their victories were inscribed; and others were presented with a complete suit of armour, called Πανοπλία.

At Athens some were honoured with the title Cecropidæ, and their arms were deposited in the citadel.

They who had been disabled in battle, called 'Αδύνατοι, were maintained at the public expense.

The children of those brave citizens who had fallen in battle, were also maintained at the public charge. When grown up, they were presented with the *Πανοπλία*, and honoured with the *front seats*, *Προεδρία*, at the public games.

OF MILITARY PUNISHMENTS.

Deserters, *Αιρομόλοι*, were punished with death.

Ἀσπράτεντοι, such as *had refused to serve*; and the *Λειπότακται*, *those who had deserted the ranks*, and *Δειλοί*, *cowards*, were punished in the following manner.

They were obliged to sit three days in the forum, in a female dress, and were excluded from the temples and all public assemblies.

But the Lacedæmonians inflicted the severest punishments on such offenders. Even those who lost their bucklers, *Ῥιψάσκιδες*, were as much disgraced as those who had deserted their ranks.

PART VIII.

DOMESTIC SOCIETY.

CHAP. I.

THE BIRTH OF CHILDREN.

THE goddesses who presided over birth, were Juno, Diana, and Proserpine, who received the epithets of *Εἰλειθία*, *Εἰλήθνια*, *Φαεσφόρος*, *Μογαστόκος*, &c.

At the birth of a son the doors of the house were crowned with olive; at that of a daughter, with wool.

The new-born child was washed in warm water, in a vessel, called *Λουτήριον*, and it was then anointed with oil, kept in an earthen vessel, termed *Χύτρον*. The Spartans used wine instead of water, thinking that it proved the temperament of their bodies: since weakly children they supposed would faint under the application, but that strong ones would acquire greater vigour. The child was then dressed in swaddling-bands, called *Σπάργανα*; and laid in a basket, or upon a shield, if its father were a warrior. This custom was prevalent in Sparta. At Athens new-born infants were usually

wrapped in a cloth, which bore the impress of the Gorgon's head, the ensign of Minerva. Frequently, too, the Athenians placed their infants on dragons of gold, in memory of Erichthonius, one of their early kings, who had been entrusted by Minerva, on his exposure at his birth, to the custody of two dragons. Children were likewise often laid on implements which bore reference to their probable future employments. Thus it was common to place them on *vans* for winnowing corn, *Δίκρα*, either as emblematical of agricultural pursuits, or as an omen of future affluence.

The children, whom their parents did not choose to bring up, were exposed, which was termed *Ἐκτίθεσθαι*, and jewels, rings, collars, &c. called *Περιδέματα* and *Γυμνάσματα*, were often attached to them, that they might be recognized, should they be found, and reared by strangers.

The Thebans prohibited, by law, this exposition of children, but at Sparta, all new-born infants were carried before judges appointed by each tribe, who met in a place called *Λέσχη*, and who assigned to those who promised to be healthy a portion of land for their maintenance; whilst they ordered deformed children to be thrown into a place called *Ἀποσφαί*, near Mount Taygetus.

At Athens, the names of the children were inscribed, as soon as born, in the public registers; and when the infant was five days old, the nurse ran round the hearth with the child in her arms, to introduce it into the family, as it were, and put it under the protection of the household gods. From this custom the day was

called *Δρομιάφιον ἡμαρ*, or *Ἀμφιδρόμια*, and it was usual for the relations to send presents, termed *Γενέθλιοι ἑόσεις*.

The child was, however, sometimes named on the seventh, and sometimes on the tenth day after its birth. A sacrifice was offered on the occasion, which was followed by a feast, and to celebrate this tenth day was called *Δεκάτην θύειν, ἀποθύειν, ἐστιάσαι*.

But the eighth day after the child's birth was usually kept as the *birth-day*, *Γενέθλιος ἡμέρα*, and was observed annually ever after.

The child was generally named after one of its most illustrious ancestors, or from its own personal qualities; and not unfrequently to perpetuate some remarkable action, or situation of its progenitors. Thus Hector's son was named Astyanax, because his father was *Τοῦ ἄσπερος ἀναξ*, *defender of the city* of Troy; Ulysses was named *Ὀδυσσεύς, διὰ τὸ ὀδύσσεσθαι τὸν Αὐτόλυκον*, *from the anger of his grandfather Autolycus*; Œdipus was so called, *Διὰ τὸ οἰδεῖν τοὺς πόδας*, *because his feet were swollen*, having been bored with iron, in order to suspend him, for exposure, on a tree.

The *fortieth* day, termed *Τεσσαρακοστός*, was a day of solemnity for the mother, on which she returned thanks, in the temple of Diana, for her safe delivery.

The care of the Greeks towards their children was such, that they brought them up in their own houses, and the mothers themselves nursed them. Women of the highest distinction did not disdain this office. In some cases, however, a nurse was employed at home.

Μαῖα, Τίρθη, Τιθήνη, Τιθηγήτεια were the names

given to nurses. Sometimes they were called *Τροφοί*. *To give suck* was called *Θηλάζειν*.

When the nurse carried the child abroad, she had a sponge soaked in honey, which she put to the child's mouth if it cried.

To compose the child to sleep she sung *Λαλά*, or *Βανκαλῶν*; and these songs were called *Βανκαλήματα* and *Νύννια*. If this method failed, the nurse endeavoured to quiet them by terrifying them with a figure called *Μορμολύκειον*. To terrify infants in this manner was called *Μορμύσσειν*.

CHAP. II.

DIFFERENT SORTS OF CHILDREN, WILLS, INHERITANCES, FILIAL DUTIES, ETC.

THOUGH some authors mention four different descriptions of children, yet they may be satisfactorily ranged in three distinct classes:—1. *Γνήσιοι*, children born in wedlock; 2. *Νόθοι*, the illegitimate, under which term may be comprehended foundlings; 3. *Θετοῖ*, the adopted.

Every precaution was taken to secure the privileges of citizenship, to those born in lawful wedlock only, and who were children of parents both citizens. This last circumstance was not, however, required in all places, since to have one parent a citizen was, in some states, considered as an ample qualification; and a relaxation from the rule was occasionally allowed,

even in the strictest cities, when the population was thinned by disease, or war. At Athens severe scrutinies, termed *Διαψηφίσεις*, were held in every borough, by which all persons not duly qualified were ejected from the city.

They, who had no legitimate sons, were obliged by the Athenian law to leave their property to their daughters; and these were constrained either to marry their nearest relations, or, in case of refusal, to forfeit their inheritance. Heiresses thus situated were named by Solon, *Περικληρίτιδες*, and by others, *Πατροῦχοι*, *ἐπικληροί*, or *μάνδαι*. When marriage under these circumstances was claimed, if either party refused, the other preferred an action, termed *Ἐπιδικάζεσθαι* (which word indeed was applied to every kind of law-suit); and inheritances thus disputed were called *Κληρονομίαι ἐπιδικαί*; but those of which quiet possession was obtained, *ἀνεπιδικαί*.

Persons without legitimate offspring were allowed to invest with all their property and rights *adopted children*, *Παῖδες θετοί*, or *εἰσποιητοί*; but they who were not *their own masters*, *Κύριοι ἑαυτῶν*, as slaves, lunatics, women, minors, &c. were excluded from this privilege. Those who died without legal or adopted children were succeeded by their *nearest relatives*, *Χηρωσταί*.

The formulæ respecting wills differed in various times and places. The following seven conditions, which originated with Solon, were observed in Athens; as necessary to give the right of making a will:—

1. The makers of wills were required to be citizens, since the estates of slaves, or foreigners, fell to the

state. 2. They were to be turned of twenty years of age. 3. They were not to be adopted, since the property of such returned to the family of the adopter, i. e. in case the person adopted died without issue. 4. That they should be without children, male or female. 5. That they should be (according to our legal phrase) "of sound mind and body." 6. That their testamentary dispositions should proceed from their own free will, not from force, or constraint. 7. That they should not be cajoled into the framing of their will by the artifices or insinuations of a wife.

Wills were usually signed before several witnesses, and then placed in the hands of trustees, Ἐπιμεληταί. Sometimes the archons were present, and whatever was bequeathed in their presence, was termed Δόσις, which word, though commonly signifying a gift or a present, was peculiarly applied to legacies. Hence δοῦναι and διαθεσθαι are sometimes synonymous terms, and to succeed κατὰ δόσιν καὶ κατὰ διάθεσιν, *by gift and will*, is opposed to succession κατὰ γένος, *by natural right*.

It remains for us to treat of those duties of children towards their parents, which were enforced by the laws. Solon ordered all persons, who neglected to provide for their parents, or who were guilty of violence towards them, to be punished with Ἀριμία, *infamy*; and if on standing for the office of Archon, it was found that the candidate had been an undutiful son, he was rejected.

To provide a comfortable subsistence for the old age of a parent was termed Γηροβοσκεῖν, and the provision

thus made received the name of *Τροφεία*, called by the poets *θρεπτήρια*, or *θρέπτρα*.

In cases of disobedience and neglect, parents were allowed to disinherit their children. Still, that passion or prejudice might not lead to such a proceeding, inquiry was made into all the circumstances by judges appointed for the purpose, and if the child was found deserving the sentence, his disinheritance was proclaimed by the public crier. Hence to disinherit a son is termed *Ἀποκηρύξαι τὸν υἱὸν*, and the disinherited person, *Ἀποκήρυκτος*. To be disinherited was called *Ἐκπίπτειν τοῦ γένους*, and to be reinstated, *Ἀναλαμβάνεσθαι εἰς τὸ γένος*.

But as no crime was thought more heinous, or more certain of visitation from divine vengeance, than want of duty towards a parent; so children were absolved by the law from obedience to, or support of their parents, when the latter had neglected to give them a trade or profession; or had forced them to a life of prostitution.

When any one through mental infirmity became incapable of the management of his own affairs, his heir, on the proving of the fact before the *Φράτορες*, *men of his own ward*, was put in possession of the property. A prosecution on this law gave rise to the interesting case of Sophocles, who, when accused of dotage by Iophon and his other sons, read to the judges, as the best proof of the vigour of his mind, his tragedy of *Œdipus Coloneus*, which he had just finished, and thus triumphantly disproved the accusation.

CHAP. III.

MARRIAGE AND MARRIAGE CEREMONIES.

IN times of barbarism, the intercourse between the sexes was promiscuous. Cecrops introduced the institution of marriage, and in the different states of Greece it was honoured and regulated by law. He who was unwilling to marry, brought discredit upon himself, and in some communities, particularly the Lacedæmonian, was punished. In the latter state bachelors were obliged, by way of penalty, to run naked round the forum once every winter, singing verses in ridicule of themselves; they were excluded from the public exercises of the young virgins; were on a certain festival dragged by females round an altar, and beaten with fists; and lastly, were deprived of the respect exacted in Sparta by an elder from a younger man. At Athens all commanders, public orators, and statesmen, were required to be married as an essential qualification.

January was thought, by the Athenians, to be the most proper month for marriage; and hence it was called Γαμηλιών.

Virgins were not allowed to marry without the consent of their parents. To give a young woman in marriage, was termed Ἐγγυῆν, διεγγυῆν, κατεγγυῆν, διδόναι, ἀρμόζειν.

The bridegroom bestowed on the bride a present, as a pledge of his honour and love, named Ἀρρόα, Ἀρρόα-βών, ἔδνον, and μνηστρον, and the bride on her part

gave a dowry, called *Ἡρόξ*, and *Φερή*, which was returned to her in case of a divorce. Sometimes large dowries were brought. Andromache is called by Homer *Πολύδωρος*, possessed of a large dowry. But Lycurgus, in Sparta, and Solon, in Athens, prohibited dowries, or rather the gifts, called *Ἐκείλια*, which the bride brought with her, since portions were nearly always required. By the regulation of the latter, the woman was only to bring three suits of clothes, and some furniture of little value.

Virgins, when they became marriageable, presented baskets, full of little curiosities, to Diana, to obtain permission to change their state of life. This was called *Καρπώσαι*, and the virgins *Καρπηφόροι*, from the basket, *Κάρτεον*, which they carried; and before the marriage could be solemnised, the *Γαμήλιον Θεοί*, the gods of marriage, and the other deities were rendered propitious by prayers and sacrifices, called *Ἡπορέλεια* and *Ἡρογάμεια*. The latter, however, differed from the *Ἡπορέλεια* (which was a general term for the solemnities observed by the virgins themselves), and were performed by the relatives of the couple about to be united.

The bride and bridegroom were richly adorned in various colours, according to their rank.

The bridegroom conducted his bride to his house, in a chariot, with great pomp, and usually in the evening for the purpose of concealing her blushes. This was called *Ἄγαν*, *Ἄγεσθαι γυναῖκα*, *ἡ εἰς οἶκον*, and their friends who accompanied them were called *Ἡποδμήφοροι*, *Ἡπόδοχοι*.

Players on the lyre and flute, and others, carrying torches, walked before them; and the song which they sung in this procession was called Ἀρμάτειον μέλος from ἄρμα, *the coach* in which they rode.

When they arrived at the bridegroom's house, the marriage began, and was accompanied with dances. The bride was entertained with a sumptuous banquet, called Γάμος: hence Δατεῖν γάμον signifies *to make a nuptial feast*. None were admitted to this feast, who had not bathed and changed their clothes.

The bride and bridegroom were crowned with garlands of aromatic herbs and flowers. The house, in which the nuptials were celebrated, was decorated with garlands. A pestle was tied to the door, and a maid carried a sieve; the bride herself bearing an earthen vessel of barley, called Φρύγетρον, to signify her obligation to attend to domestic duties.

At Athens, during the nuptial feast, a boy entered, carrying a basket full of bread, and singing Ἐφ' ὅσον κακὸν, εὖτρον ἔμεινον, *I have left the worse, and found the better state*.

After the feast, the new married couple were conducted to the nuptial chamber, called Δῶμα, Κουρίδιον δῶμα, Δωμάτιον, Θάλαμος, Παστάς, in which was the nuptial bed, termed Λέχος κουρίδιον, Νυμφίδιον, Γαμικόν.

After they had entered the chamber, they were obliged to eat a quince between them, to signify that their conversation ought to be pleasing and agreeable to each other.

It was customary for the bride, before she went to

bed, to wash her feet in warm water, which was presented by a boy nearly allied to the married pair, and termed, from his office, *Λουτροφόρος*. Young men and maids stood at the door of the apartment singing songs, called *Ἐπιθαλάμια*, from *θάλαμος*, *the bride-chamber*; and in the morning they returned to salute the new-married couple with morning or *awakening songs*, *Ἐπιθαλάμια ἐγερτικά*, as those sung the preceding night were called *lulling songs*, *Ἐπιθαλάμια κοιμητικά*.

The rejoicings continued several days, each of which had a peculiar name. Thus, the day before marriage was called *Προαύλια*, from its preceding that on which the bride went *ἀβλίζεσθαι τῷ νυμφίῳ*, *to lodge with the bridegroom*. The marriage day was termed *Γάμος*, the day following *Ἐπίβδης*, or *Παλία*, and the third day, *Ἀπαύλια*, because it was customary for the bride on that day to return to her father's house, and *Ἀπαυλίζεσθαι τῷ νυμφίῳ*, *to lodge apart from the bridegroom*. On this day the bride presented her husband with a garment, denominated *Ἀπαυλητηρία*, and he, in return, offered her gifts, called *Ἀνακαλυπτήρια*, *the gifts of unveiling*; because on this day the bride first appeared without a veil, *Καλύπτρα*,

The Spartan marriages were conducted in a manner peculiar to that people. The bridegroom was obliged to visit his bride by stealth, and frequently years elapsed before he saw his wife's face by daylight. To be detected coming out of her apartment was esteemed a great disgrace. This singular custom, probably, originated in the desire of the lawgiver, to habituate the

Spartans to the use of stratagem, as initiatory to the practices of war.

CHAP. IV.

ADULTERY AND DIVORCES.

Μοιχεία, *adultery*, was a crime which the Grecian laws punished by fines, imprisonment, or in the most severe manner, without taking life.

Solon, however, permitted the adulterer to be put to death, if he were caught in the act; and in the heroic age stoning was common, as we may infer from Hector's expression to Paris, that for the rape of Helen he deserved *Αἰνός χιτῶν*, *a coat of stone*.

If a man lived with his wife after she was taken in adultery, it was on pain of *infamy*, *Ἀτιμία*.

Rich men sometimes commuted the ordinary punishment, by money, termed *Μοιχάγια*.

Adulteresses might be sold as slaves, or were liable to have their clothes torn off from them, by any whom they should meet.

The Greek laws respecting divorces were different, and it was not considered dishonourable to both parties to leave each other, by mutual consent.

If the husband dismissed the wife, the proper terms were *Ἀποτέμπειν*, *Ἐκβάλλειν*. In this case he was obliged to restore her portion.

If the wife quitted the husband, the separation was expressed by the words *Ἀπόλειψις*, *Ἀπολείπειν*.

Divorces were common among the Athenians, but rare at Sparta.

Yet at Athens the husband could not put away the wife, nor the wife leave the husband, without their first appealing to the archon, and presenting him a bill containing a list of their grievances. The union was sometimes dissolved by consent of both parties.

CHAP. V.

THE CONFINEMENT AND EMPLOYMENT OF WOMEN— STATE OF FEMALE SOCIETY IN GREECE.

THE houses of the Greeks were usually divided into two parts, in which the men and women had distinct apartments assigned to them. The part in which the men lodged, was towards the gate, and called *Ἀνδρῶν*, or *Ἀνδρωνίτις*; that assigned to the women was termed *Γυναικῶν*, or *Γυναικωνίτις*; and was the most remote part of the house, and behind the *Αὔλη*, before which there were other apartments termed *Πρόδομος* and *προ-αύλιον*. The women's chambers were called *Τέγχοι* *θάλαμοι*, as being at the top of the house, and the apartment of virgins was termed *Παρθενῶν*.

To these they ascended by a *Κλίμαξ*, *stair-case*, though in Homer this may mean a ladder, as in those days architecture was but little understood.

It was customary for women to have maiden atten-

dants, who, if their mistresses were young, had the care of their education, and were called *Tropoi*.

The common employments of women were spinning, weaving, and making embroidery, and they had the management of provisions and of household affairs generally.

The condition of women in Greece was by no means such as we should expect it to have been among a brave and refined people. That singular contrast of character which made the Athenians, at times, so noble and contemptible, was in nothing more conspicuous, than in the manner in which they treated their females.

They may be divided into two classes, *the virtuous*—their wives and daughters; and *the vicious*—the *'Erai-pai*, or *Courtezans*.

The former were treated in the most servile manner; were enjoined the strictest silence in the presence of the men; were not allowed to visit any public shows or amusements; were confined, rigorously, to the innermost apartments of the house; and were employed in the meanest offices. In short they were kept subdued, degraded, and illiterate.

But the latter, the *Hetæreæ*, were allowed to visit all the public places of amusement; were accomplished in the arts and sciences; and were visited and courted by the greatest men of the age. The accomplished Pericles would retire from the affairs of state, to the abode of Aspasia; and even the virtuous and gifted Socrates resorted to her feet, for improvement and instruction in philosophy.

This unnatural and unworthy treatment of these two classes of females, is the greatest stain upon the Athenian character. But the Spartans treated their females with great respect, attention, and delicacy. They were the most warlike, and seem to have been the most gallant people of Greece.

CHAP. VI.

ARCHITECTURE, PRIVATE BUILDINGS, FURNITURE, ETC.

GREECE, even in the age of Homer, abounded in cities; as we may learn from the number enumerated by the poet. And we must not imagine these to have been open towns with scattered habitations. The epithets applied to them frequently prove the reverse: They are in part surrounded with walls; have gates and regular streets. Yet the houses stood by themselves; having in front a court, and in the rear a garden. Such, at least, were the houses of the chief persons. Others appear to have stood directly on the street, without any court in front. In the middle of the city there was a public square, or market-place; the common place of assembly for the citizens, whether on solemn occasions, or for deliberation, or courts of justice, or any other purpose. It was surrounded with seats of stone, on which the distinguished men were wont on such occasions, to take

their places. No trace is to be found of any pavement in the streets.

The houses of the heroes were large and spacious, and at the same time suited to the climate. The court was surrounded by a gallery, round which the bed-chambers were built. The entrance from the court to the hall was direct, which was the common place of resort. Moveable seats (*θρόνοι*) stood along the sides of the walls. Every thing shone with brass. On one side was a place of deposit, where the arms were kept. In the back ground was the hearth, and the seat for the lady of the mansion, when she made her appearance below. Several steps led from thence to a higher gallery, near which were the chambers of the women, where they were employed in household labours, especially in weaving. Several outhouses for the purpose of grinding and baking were connected with the house; others for the common habitations of the male and female slaves; and also stables for the horses. The stalls for cattle were commonly in the fields.

In the dwellings and halls of the kings there prevailed a certain grandeur and splendour, which, however, we can hardly designate by the name of scientific architecture. But when the monarchical forms disappeared, and the habit of living in cities began to prevail, and republican equality at the same time gained ground, those differences in the dwellings disappeared of themselves; and every thing that we read respecting private houses, in every subsequent age, confirms us in the idea that they had no pretensions

to elegance of construction. It would be difficult to produce a single example of such a building. Indeed, we find express evidence to the contrary. Athens was by no means a fine city like some of our modern ones, in which there are whole streets of palaces occupied as the dwellings of private persons. A stranger might have been at Athens, without imagining himself to be in the city which contained the greatest masterpieces of architecture. The splendour of the city was not perceived till the public squares, and the Acropolis were approached. The small dwellings of Themistocles and Aristides were long pointed out; and the building of large houses was regarded as a proof of pride. But when luxury increased, houses were built on a larger scale; several chambers for the accommodation of strangers and for other purposes were built round the court, which commonly formed the centre; but all this might take place and yet the building could lay no claims to beauty. If a town, which was, it is true, but a provincial town, may be cited to corroborate this, we have one still before our eyes. A walk through the excavated streets of Pompeii, will be sufficient to establish our remark. Where the pomp and splendour of the public edifices were so great as among the Greeks, it was not possible for private buildings to rival them.

Architecture, as applied to public purposes, began with the construction of temples; and till the time of the Persian war, or that which immediately preceded it, we hear of no other considerable public edifices.

The other principal kinds of public buildings which were conspicuous for their splendour, were the theatres, the places for musical exhibitions, the porticoes, and the gymnasia.

This line of division, carefully drawn between domestic and public architecture by the Greeks, who regarded the latter only as belonging to the fine arts, gives a new proof of their correct taste. In buildings destined for dwellings, convenience and architecture are in constant opposition. The architect desires in his works to execute some grand idea independent of the common wants of life; but a dwelling is intended to meet those very wants, and is in no respect founded on ideas connected with beauty. The temples are dwellings also, but dwellings of the gods; and as they have no wants in their places of abode, art finds here no obstacle to its inventive powers.

Of the form of the Grecian houses we know but little. The general name for *house* was Οἶκος; for the *bed-chamber*, Κοιτών; for the *dining-room*, Ἐστιάριον, or Τρίκλινον. The men and the women had different apartments; those of the former, termed Ἀνδρῶνες—those of the latter, Γυναικεῖα.

The ancient Greeks had chimneys to their houses, though they were of very rude construction, and for windows they used a certain kind of transparent stone. Their *doors*, Θύρα and Πύλη, were hung upon wooden posts, called Παραστάδες, and small bells were placed over them.

Their *sleeping-beds*, Κλίνη and Κοίτη, were at first very simple, but afterwards costly, having silver feet,

and being adorned with precious stones. They were very high, and required a ladder, or a set of steps, to get into them.

Their chairs were very much like those of modern times, and stools, with three legs, were much used. Their *chests*, or trunks for clothing, were termed Θῆκαι, and the chief kitchen utensils were Χαλεῖον, *the large kettle*; Κακᾶβη and Χύτρα, *the smaller kettle*; Τηγάνιον, *the frying-pan*; Ὀβελός, *the spit*, &c.

PART IX.

ON EDUCATION.

CHAP. I.

EDUCATION OF THE ATHENIAN AND SPARTAN YOUTH.

IN order to prevent the vices inseparable from idleness, great care was early taken to accustom children of both sexes to industry. The tender years of the boys were employed in learning the elements of the arts and sciences, whilst the girls were closely confined to the house, allowed little food, and their waist was bound about, to render them more elegant. They were chiefly employed in carding wool, spinning, and weaving; although young ladies of the highest birth were instructed in music and literature, and both girls and boys were taught in public schools.

If the fathers of the boys were rich, or persons of distinction, they had private masters for them; called *Παιδαγωγοί*, or *Παιδοτρέβαι*, who instructed them in the fine arts.

The education of the Greeks (the Lacedæmonians excepted), consisted of four principal branches, viz. the Gymnastic Exercises, Letters, Music, and Painting. Of the first branch we have already treated. We must now give a short account of the three other branches. Before doing which, however, it will be proper to say a few words upon the education of the Spartan youth, as it differed much from that of the other Greeks.

WITH THE SPARTANS, domestic education ceased at the age of seven years. Children were then given up to the public officers, who divided them into classes, at the head of which was a young chief, called Εἰρην, a youth of twenty years of age, who gave lessons to his class, and took the lead of them all in their sports and exercises.

Their hair was cut off; and they walked barefoot, to accustom themselves to the rigour of the seasons. Stealing was encouraged, in order to make them adroit; but if they were caught in the theft they were whipped.

Their learning indeed was but small: yet they were taught to express themselves with purity and conciseness: hence the word *laconic*, from Laconia, the province in which Sparta was situated. At the age of eighteen, they had combats with each other in the gymnasium; and from this time they were chiefly engaged in military exercises, so that the Spartans have been called a nation of warriors.

CHAP. II.

LETTERS AND MATERIALS FOR WRITING.

By Γράμματα, *letters*, we are to understand Γραμματική (τέχνη, understood), which, in its early state, consisted in the art of reading and writing with propriety; but it was afterwards greatly extended, comprehending history, poetry, eloquence, and literature in general, and was called Φιλολογία.

Young men possessed of liberal fortunes, also studied philosophy. For this purpose there were Gymnasia and public schools in different parts of Greece. The principal schools at Athens were the Academy, the Lyceum, and the * Κυνόσαργες.

As this seems to be the most appropriate place, we will here say a few words upon their MATERIALS FOR WRITING.

INK, called Μέλαν, or Μέλαν γραφικόν, *writing ink*, was made sometimes from the blood of the cuttle-fish, which was very black; but generally from soot, burnt with rosin and pitch, and diluted. This soot was taken from furnaces constructed on purpose, having no passage for the emission of the smoke. Ink was also made from the lees of wine, dried and burnt.

* From κύων and ἀργός, a *white dog*, which snatched away a part of the victim from Dromus, when he was sacrificing to Hercules, at that place.

ΠΑΡΕΡ, the general term for which was *Χάρτης*, was made from several materials. 1. From the skins of beasts, prepared like our modern parchment : this was the most durable. 2. From the bark of a tree. 3. From the Egyptian *Πάπυρος*, *papyrus* (from which our word *paper* is derived), a kind of flag which grew in the river Nile. These flags were dipped into the water of this river, which was of a glutinous quality, and then pressed and dried in the sun.

Thin sheets of lead, or layers of wax, were also used for writing : in which case they employed the hard *styli*.

The *Στίλος*, *stylus*, or *pen*, was made of various substances. When they wrote upon wax, lead, or any hard substance, the *stylus* was made of iron or ivory. It was round, with one end large and smooth, for erasing any mistake ; the other terminating gradually in a point, with which incisions were made in the plates, similar to modern engraving. When softer substances were used, such as parchment, they wrote with pens made of the quills of birds, or of a small and thin reed, called *Κάλαμος*, something like our alder.

CHAP. III.

MUSIC.

THE word *Μουσική*, the *music-art* (*τέχνη*, understood), was applied by the Greeks indifferently to melody, measure, poetry, dancing, gesticulation, &c.

It seems to have derived its name from the nine

muses, or from the Hebrew word *Mosar*, (מוֹסֵר), which signifies *art, science*.

There were seven musical notes which were consecrated to the seven planets:—1. Ὑπάρη, to the moon. 2. Παρυσάρη, to Jupiter. 3. Διχανός, to Mercury. 4. Μέση, to the Sun. 5. Παραμέση, to Mars. 6. Τρίτη, to Venus. 7. Νήρη, to Saturn.

The tone, mode, or key, whether grave or acute, in which the musician sung or played, was termed *Νόμος*.

There were four principal *Νόμοι*, or *modes*; the Phrygian, which was religious; the Doric, martial; the Lydian, plaintive; and the Ionic, gay and flowery. Some add a fifth, the *Æolic*, which was simple. The mode used to excite soldiers to battle, was called "*Ὀρθιος*."

In later times, the term *Νόμοι* was applied to the hymns which were sung in those modes.

Their music was either vocal or instrumental.

Their musical instruments were divided into Ἑμπνευστὰ, *wind* instruments, and Ἑρρατὰ, or Νευρόδετα, *stringed* instruments.

The three principal instruments of the ancients, were *the lyre, the flute, and the pipe*.

The Lyre, called Κεθάρα and Φόρμιγξ, was the most famous of the stringed instruments. It was played upon by heroes and princes, in singing of love, or of the exploits of valiant men; and as the honour of its invention is ascribed to Apollo, he is sometimes called Φορμικτήρ, and the lyre itself Μήτηρ ὕμνων, *the mother of songs*.

The strings were at first of linen thread; afterwards of catgut.

Anciently there were three strings, hence the lyre was termed *Τρίχορδος*; afterwards it had seven strings, and was called *Ἑπτάχορδος, ἑπτάφθογγος, ἑπτάγλωσσος*.

The strings or chords were touched either with a bow, or with the fingers. To play on the lyre was called *Κιθαρίζειν, Κρούειν πλήκτρῳ, Δακτύλοις κρούειν, and ψάλλειν*.

Αὐλός, the Flute, was a celebrated instrument, used at their sacrifices, their festivals, at their games, entertainments, and funerals. The straight flute is said to have been invented by Minerva; and the curved flute by Pan. In Scripture, Jubal is mentioned as its inventor.

The flutes were generally made of the bones of stags or fawns, and hence called *Νέβρειοι αὐλοί*, from *νεβρός, a fawn*. They were also made of the bones of asses and elephants, sometimes of reeds and canes.

Σύριγξ, the Pipe, differed greatly, in sound, from the flute. The tones of the flutes were sharp and shrill, and hence they were called *Λεπταλέαι*: those of the pipes were grave, full, and mellow, and therefore they were called *Βαρύβρομοι*.

Music was regarded as an indispensable part of Grecian education. It was thought to exert a very strong influence, not only on the minds, but on the bodies of men, and is said to have cured various diseases.

CHAP. IV.

PAINTING.

PAINTING was so fashionable an art, as to be considered an essential branch of polite education, and the Greeks, it is probable, learned the art from the Egyptians.

This art was termed Γραφική, from the verb Γράφειν, *to paint*. It was also called Ζωγραφική; τέχνη, being understood.

In the infancy of painting, only one colour was used: at length they used five; and afterwards many more; and so imperfect was the art, in its origin, that the first painters were obliged to write, at the bottom of their pictures, the names of the objects they had attempted to represent. Since no terms expressive of painters, or painting, are used by Homer, it may be inferred that the art was unknown, or little practised, in his time.

The instruments and materials used in painting, were Ὀκρίβας and Καλύβας, *the easel*, or frame on which they placed the canvass; Πίναξ and Πινάκιον, *the canvass*; Λήκυθοι, little boxes, in which the painters kept their colours; Κηρός, *the wax*; Χρώματα, *the unprepared colours*; Φάρμακα, *the prepared colours*; Ἀνθή, *the flowers*; Γραφίς, *the style*; Ὑπογραφίς, *the pencil*.

The outlines, or the sketch, were called Ὑποτύψεις, Ὑπογραφὴ, Σκιά, and Σκιαγραφία.

The finished picture was termed Εἰκὼν.

PART X.

FOOD AND ENTERTAINMENTS.

CHAP. I.

FOOD OF THE GREEKS.

THE ancient Greeks lived chiefly on farinaceous compositions, of which they had a great variety, and for the making of which they were very celebrated.

Bread, termed "Αpros, and by metonymy Σίρος, was their principal food; hence this word sometimes denotes all sorts of meat and drink.

The Athenians made use of Μελίνη, *millet*; of Ζέα, *corn*, or the *far* of the Romans; and of "Ορυζα, *rice*.

"Ολυρα, *spelt*, a species of grain with which Homer feeds the horses of his heroes, formed a sort of brown bread.

But the chief attention of the Greeks was confined to the "Αpros, *wheat-bread*; and to the Μάζα, *barley-bread*. In the composition of the latter, they sometimes mingled oil.

The *meal* of the Ἄρτος was termed Ἄλευρον, that of the Μάζα, Ἀλφιτον, *barley-meal*, which was very much used.

Their loaves were baked either under the ashes, and then termed Σποδίται ἄρτοι, and Ἐγκρυφαίαι; or on the hearth. But the favourite mode of baking was by the Κρίβανος, which was an earthen or iron pan, broader below than above. The loaves were then called Κριβανίται. Bread was carried in a wicker basket, called Κανέον, κανοῦν.

The Θρίον, *fig-cake*, was a composition of rice, cheese, eggs, and honey. It was wrapped in fig-leaves, whence it took its name.

The Μυττωτὸν, *cheese-cake* (we give it this name for want of a better), was made with cheese, eggs, and garlic, beaten and mixed together.

The poor people excavated their bread, in the form of a plate, and into the hollow poured a sauce, on which they supped. This kind of bread was called Μιστύλλη; and hence the verb Μιστυλλᾶσθαι. The poor Athenians lived, likewise, on garlic and onions.

The Greeks had many sorts of cakes, Πυραμοῦς, *the wheat-cake*, from πυρὸς, wheat; Σησαμῖς, made of the *sesame* (a corn which grew in India), and honey; Ἀμυλον (from α privative, and μύλη, *a mill*), made of corn bruised, but not ground, what farmers call *hominny*; Μελιτοῦρτα, *a honey-cake*, &c.

Besides these farinaceous compositions, the Greeks also ate flesh, commonly roasted, but seldom boiled.

At Lacedæmon the young people ate animal food. A *black soup*, termed Μέλας ζωμός, supported the men

and elderly people. The poor also fed upon grasshoppers and the extremities of leaves.

The Greeks were likewise great lovers of fish, though Homer does not mention this food. They were fond of eels, dressed with beets, which were called Ἐγγέλεις ἐντετευτλανωμένοι. They ate also Τάριχος, *salt fish*, of which the neck and the belly were the favourite parts.

Their Δεύτεραι τράπεζαι, *second courses*, consisted of sweetmeats, fruits, almonds, nuts, figs, peaches, &c. and were called Τρωκτὰ, Τραγήματα, Ἐπιδορπίσματα, Πέμματα.

Ἄλς, *salt*, was used in almost every kind of food. Among the Grecians the cook was a very important character, and his art was held in great esteem.

CHAP. II.

LIQUORS OF THE GREEKS.

IN the primitive ages, water was the only beverage of the Greeks; but when wine was introduced, it became the drink, not only of the men, but likewise of the matrons and virgins, which was contrary to the practice of the Romans.

They kept their wine in *earthen vessels*, Κέραμοι; or in *bottles*, Ἀσκοὶ (which were made of ἀσκός, *leather*); or in casks.

Old wines were in the greatest repute. The most famous wines of the Greeks were, Οἶνος Πράμνιος,

Θάσιος, Λέσβιος, Χῖος, Κρής, Κῶος, Ῥόδιος, Μαρεώτης, which last is the most highly praised by Homer, *Odys.* *l. v.* 194.

It was customary to mix wine with water; hence drinking cups were called Κρατῆρες, *παρὰ τὸ κεράσασθαι*, *from the mixture* made in them. The Κρατῆρες were generally crowned with garlands.

But such, at length, was the luxurious refinement of the Greeks, that they perfumed their wine with the perfumes of flowers, which was then termed Οἶνος μυρρίνιτης, and sometimes Μυρρίνης, *perfumed wine*, from Μύρον, *ointment, perfume*. They had also many kinds of made wine, as Οἶνος κριθίνος, *barley-wine*; Οἶνος ἐψητός, *palm-wine*. Ὀξύς was a general name for all made wine.

They poured their wine from the *crateres* into cups, of which there were many sorts. The ancient Greeks drank from the horns of oxen, but afterwards they used cups of earth, wood, glass, brass, silver and gold.

The principal names of the cups were—Φιάλη, Ποτήριον, Κύλιξ, Δέπας, Κύπελλον, Ἀμφικύπελλον, Σκύφος, Κυμβίον, Κισσύβιον, Γαστήρ, Κώθων, &c. Some of these cups took their names from their form, and others from the metal or earth of which they were made.

The drunkard, with the Greeks, was infamous; and he who committed a crime when drunk, was more severely punished than the person who committed it when sober. Yet there were privileged days, on which they drank from large cups, and freely.

CHAP. III.

TIMES OF EATING.

THE Greeks made three meals a day: the times were morning, noon, and night. The morning meal was called Ἀκράτισμα, because it was customary to eat bread dipped in wine *not mixed* with water. Homer calls this meal Ἀριστον. Sometimes it was termed Διανηστισμός, *breakfast*, from νῆστις, *fasting*.

The meal at noon was termed Δεῖπνον, because after this meal, δεῖ πονεῖν, it was usual to return to labour. Δόρπον, was *the supper*.

The terms were afterwards changed. *Breakfast* was called Ἀριστον; *dinner*, Δόρπον; and *supper*, Δεῖπνον.

Dinner was but a short and plain meal. But the supper was longer, and was the principal meal of the Greeks. It was taken at about sunset, the fashionable dinner-hour in Europe; and, indeed, this meal corresponds exactly to the dinner of modern times.

CHAP. IV.

DIFFERENT KINDS OF ENTERTAINMENTS.

IN the primitive ages all meetings or entertainments were occasioned by devotion to the gods.

Afterwards there were three sorts of entertainments or solemn feasts, Ἔρανος, Γάμος, and Εἰλαπίνη.

Ἔρανος was a *club-feast*, or an entertainment made

at the common charge of all present : so called ἀπὸ τοῦ συνερχῆν ἕκαστον, because every man contributed his proportion. The verb Ἐρανίζειν, formed from this noun, means *to contribute*, generally, for any purpose. What each guest contributed was termed Συμφορὰ, Εἰσφορὰ, &c. Hence the guests were denominated Ἐραμισται, sometimes Συνθιασῶται, and they who did not contribute were called Ἀσύμβολοι.

Γάμος, was a *marriage-feast*.

Εἰλαπίνη, was a magnificent entertainment, on some important occasion, and provided at the expense of one man.

CHAP. V.

CEREMONIES BEFORE ENTERTAINMENTS.

THE person who provided the entertainment, *the host*, was termed Ὁ Ἐστιάτωρ, Ἐστιῶν, τῆς συννοσίας ἡγεμών. *The guests* were called Δαιτυμόνες, Συμπόται, Κλητοί, &c.

The messengers who carried the invitation to the guests, were called Κλήτορες, or Δειπνοκλήτορες, and as the hour was always expressed in the invitation, and time was measured by the sun, the terms Σκιά, *shadow* of the sun, and Στοιχεῖον, *the pin of the dial*, were frequently used ; and hence they, who were introduced without formal invitation by others of the party, were called Σκιαί, *shades*, from their attending the chief guests, as shades do bodies. The Romans called the same persons *Umbrae*. They who intruded themselves

into other men's entertainments, were called *Μνῖαι*, *flies*; *Παράσιτοι*, *parasites*.

Before the Greeks went to an entertainment they washed and anointed themselves, and they who came off a journey were washed and clothed with suitable apparel, in the house of the entertainer, before they were admitted to the feast.

To wash the hands before supper was termed *Νίψασθαι*; to wash after supper, *Ἀπονίψασθαι*. The verbs *Ἀπομάξασθαι*, *ἀποψῆσαι*, signify *to wipe the hands*, and the towel used was called *Ἐκμαγεῖον*, *χειρόμακτρον*, &c. Instead of this the ancient Greeks used the soft part of bread, called *Ἀπομαγδαλῖαι*, which they afterwards threw to the dogs.

It is necessary to observe that women were never invited at the same time as the men; and that even the mistress of the family never made her appearance, unless when relatives alone were invited.

After the guests arrived, they saluted the master of the house, which was called *Ἀσπάζεσθαι*. The common salutation was joining their right hands.

CHAP. VI.

CEREMONIES AT ENTERTAINMENTS.

THE ancient Greeks sat at table. Homer mentions three different sorts of seats.

1. *Δίφρος*, which contained two persons, as the name imports.

2. *Θρόνος*, on which they sat upright, having under their feet, a *footstool*, termed *Θήνη*.

3. *Κλισμός*, on which they sat leaning a little backwards, as the word imports.

Afterwards, in the progress of luxury, the Greeks laid on couches, called *Κλίναι*. These, among the rich, had ivory feet; *covers*, termed *Στρώματα*, and *pillows*, *Προσκεφάλαια*.

There were commonly three persons on each couch. The first was at the bolster of the couch. The second leaned backward upon the breast of the first, a cushion being put between them. The third reclined on the second in the same manner; but the place at the head of the couch was the most honourable among the Greeks. The number of guests varied in the different ages of Greece. At first, there were only three or five invited; afterwards they increased to nine, and even more.

The table was deemed sacred, and under the immediate disposition of Jupiter, so that to dishonour it by indecent behaviour was accounted highly criminal. Tables were of various shapes and materials, according to the wealth and taste of the owners. The Greek term for *a table*, *Τράπεζα*, is equivocal in its signification, and may express either simply the table, or the meat placed on it. Hence by *Πρῶται*, *δεύτεραι*, *τρίται* *τράπεζαι*, are meant the first, second, and third courses.

Thus there were three distinct parts of the supper, or the chief meal. 1. *Δείπνου προόμιον*, was, as its name imports, a repast before the supper, and consisted of bitter herbs, of coleworts, eggs, oysters, and what

was supposed to create an appetite. 2. Δεῖπνον was *the supper*, called also Κεφαλὴ δειπνον. 3. Δευτέρα τράπεζα, was *the second course*, which consisted of sweatmeats of all kinds, termed Τραγήματα, τρωγάλια, ἐπιδόρπισμα, ἐπίδειπνα, etc. and which was always more plentifully furnished than the other courses.

The Greeks thought it unlawful to eat, until they had made an offering to the gods of a part of their provisions.

When the guests were placed, an equal portion was distributed to each of them. Hence the feast was called Δαίς; and he who carved and distributed the meat, Δαιτὺρὸς and Δαιτυμὼν, from δαίειν, *to divide*.

The director of the entertainment was termed Συμποσιαρχος, Τραπεζοποιὸς, &c.; and the president, whose office it was to regulate the laws of good fellowship, was called Βασιλεύς. As it fell to him to watch whether each man drank his due share, he was likewise named Οφθαλμὸς, *the eye*.

The distributors of drink were commonly termed Οἰνοχόοι. In the heroic entertainments, the Κήρυκες, *heralds*, generally performed this office, and it was customary for Κόροι, *boys or young men*, to fill the cups. These youths were not slaves, but of good families; sometimes of the most noble and distinguished.

The cups were adorned with garlands, and filled up to the brim: hence the phrase Στέφειν κρητῆρας, *to fill cups to the brim*. To men of great quality cups were always presented first, and it was also usual to drink to them first, which was termed Προπίνειν.

Three rounds were drank at table, in honour of the

gods. The first, in honour of Jupiter; the second, of the heroes or demi-gods; the third, of Jupiter, the Saviour. This last round was likewise called Τέλειος. Ἄγαθοῦ Δαίμονος κρατὴρ, was *the cup of the Good Genius*, by whom they understood Bacchus, the first maker of wine.

Salutation in drinking proceeded to the right hand, and was hence termed Δεξιῶσις, or Ἐνδέξια πίνειν; but it was also called Ἐν κύκλῳ πίνειν, and the action itself, Ἐγκυκλοποσία, because the cup *circulated* round the table.

To the pleasures of the table, they added music and dancing: the latter was very general after the guests had finished their wine.

The most remarkable songs at entertainments were those termed Σκόλια, which were short verses of various metre, and chiefly used by the Athenians. The subjects of these were different, some being Σκωπτικά, *ludicrous*, or *satirical*; some Ἐρωτικά, *amorous*, and others Σπουδαῖα, *serious*. The serious scolia sometimes contained Παραίνεσιν τινὰ καὶ γνώμην χρησίμην, *a practical exhortation or sentence*; and sometimes the praises of great men. Thus, Ἀρμοδίου μέλος, the song of Harmodius, was the scolium composed by Callistratus, on Harmodius the celebrated patriot, and was a universal favourite on festal occasions. After the singing, the dancing girls and female performers on the flute were introduced, and most of the company joined them in the dance, during which refreshments, as in modern times, were handed about.

Other recreations were likewise resorted to, the most

noted of which was the *Κότταβος*, invented in and afterwards an especial favourite in Attica. Its form was as follows:—a stick, with two dishes suspended from each end in the manner of scales, was placed across an upright pole, and under each dish was put a vessel full of water, in which stood a brazen image, called *Μάνης*. They who undertook *Κοτταβίζειν*, to play at the *cottabus*, stood some distance from it, and endeavoured to throw water or wine, out of a cup, into one of the dishes, so that the dish might be knocked against the head of the statue placed beneath it; and the player who threw so as to spill the least water, and to knock the dish the hardest against the statue, was declared conqueror, and supposed to be sure of the affections of his mistress—the object sought to be divined by this sport. The noise made by the water, in the act of being thrown was termed *Λάταξ*, and the water thrown, *Λατάγη*. The action of throwing, as likewise the cup itself, was called *Ἀγκυλη*; and the prizes, named *Κοτταβεῖα*, were sweatmeats, kisses, &c. This sport, by way of distinction from others of the same denomination, was styled *Κότταβος καρακτός*.

In another description of this game, there was placed a vessel of water, with empty vessels floating on it; and throwing wine out of cups into this vessel, whoever sank the greatest number of vials won the prize.

Another sort of *cottabus* was a contest, in which he who kept awake the longest was declared victor.

The Greeks, however, did not waste their time at such meetings in sports alone. Conversation, literary and philosophical, was not unfrequently introduced as

the better means of enjoyment ; and hence *Συμπόσιον*, the Greek term for an entertainment, is defined a mixture of gravity and mirth, of discourses and actions.

When the convivial enjoyments were over, each person went home. To retire from the entertainment was expressed by *Γίνεσθαι ἐκ δείπνου*—*Ἀναλύειν ἐκ συμποσίου*.

CHAP. VII.

MANNER OF ENTERTAINING STRANGERS.

THE Greeks knew nothing of the conveniences and luxuries of a modern hotel ; and all travellers being obliged to depend upon strangers on their journey, hospitality was, therefore, considered a great virtue, and its rites were held most sacred.

In the primitive ages, men lived by plundering each other, and a stranger was deemed a lawful prize: hence the word *Ξένος* signified both a stranger and an enemy. But afterwards it became customary to supply them with food, and treat them with every respect.

Salt was commonly set before strangers before they partook of the repast: signifying, that as salt preserves flesh, so the friendship then commenced should be lasting. Salt was supposed to possess a peculiar sanctity: hence Homer calls it *Θεῖος ἅλς*, *divine salt*.

Τὸ ὁμοτράπεζον, *to have eaten at the same table*, was considered an inviolable obligation to friendship, and *to transgress the salt and table*, "*Ἀλλὰ καὶ τράπεζαν παραβαίνειν*, that is, to violate the laws of hospitality,

was, as is the case with the Arabs, considered one of the most horrid of crimes.

It was usual for men allied in friendship to give each other Σύμβολα, *certain tokens*, the producing of which was a recognition of the covenant of hospitality. These tokens were mutual presents and gifts, called *ῥένια*, or Δῶρα ξενικά, and such alliances descended from father to son; a beautiful instance of which occurs in the episode of Glaucus and Diomedes. Hom. Il. vi. v. 119.

CHAP. VIII.

GRECIAN BATHS.

THE Greeks were very attentive to personal cleanliness. Not only when they put off mourning, when they returned from war, or had finished any hard labour, did they bathe and anoint themselves, but also before they went to any entertainment, and whenever they came from a journey. They commonly bathed in salt water.

Hot baths were also very ancient. One of the fountains of the river Scamander was commended for its hot water.

The baths commonly contained the following rooms :

1. Ἀποδυτήριον, *the undressing room*, in which ἀπεδύοντο τὰ ἱμάτια, *they put off their clothes*.
2. Ὑπόκαυστον, *the fire-room*, in which was a fire for those who wished to sweat before bathing.
3. Βαπτιστήριον, *a hot-bath*.
4. Λουτρὼν, *a cold bath*.
5. Ἀλειπτήριον,

the anointing room, for after bathing they always anointed themselves with oil, which in later times was perfumed. In the Homeric age, it would appear that none but the effeminate used *costly ointments*, Μύρα, since Paris alone is introduced by the poet as employing them.

The feet, being more exposed, were oftener washed and anointed than any other parts of the body; whence some think they are called Λιπαροὶ πόδες. It was the office of the women to wash the feet, which, when they thought unusual honour was due, they kissed. So the penitent in the gospel is described as kissing the feet of our Saviour, whilst she anointed them.

PART XI.

CLOTHING.

CHAP. I.

THE HEAD DRESS.

THE ancient Greeks, like the Egyptians, went with their heads bare ; but afterwards they used *hats*, called Πῖλοι, Πιλία, Πιλίδια.

Women, however, always had their heads covered. The coverings and ornaments which they wore on their heads, are expressed by the following terms :—Καλύπτρα, *a veil* ; Ἀμπυξ, *a fillet*, which went round the hair ; Κρήδεμνον, *a veil*, which came down upon the shoulders ; Κεκρύφαλος, *a net*, in which the hair was enclosed ; Μίτρα, *a fillet*, in which the hair of some women was bound ; Ὅπισθοσφενδόνη, a particular kind of net, intended as a ludicrous decoration. Anciently, women of high rank wore on their heads a *higher fillet*, termed Στεφάνη ὑψηλή.

Ear-rings, called Ἑρματα, Ἐνώτια, Ἐλικες, were suspended from their ears. They also wore *necklaces*, termed Ὀρμοι.

As was observed (Part I. Chap. II.), some of the Athenians wore in their hair grasshoppers of gold, called *Τέττιγες*, intended as emblems that they were *Αιτόχθονες*, *produced from the soil in which they live*.

CHAP. II.

THE GRECIAN GARMENTS.

THE clothing of the body was denominated in Greek, by the general terms *Ἑσθῆς*, *Ἑσθημα*, *Ἑσθῆσις*, and by the poets *Εἶμα*. The inner garment, both of men and women, was the *Χιτὼν*, a tunic, and *Χιτὼν ὀρθοστάδιος*, a floating tunic; and they who did not wear an inner garment, were called *Μονόπεπλοι*. The verb *Ἐνδύεσθαι*, to be clothed, refers to the *Χιτὼν*, or under-habit.

Women of opulence and rank wore tunics, which were fastened from the shoulders to the hands, with gold or silver buckles, called *Περόναι*, *Πόρπαι*. They wore likewise another robe, called *Ἐγκυκλον χιτῶνιον*, but whether as an inner or outer garment is unknown.

The Greeks, in general, were contented with throwing over the tunic, that reached to the mid-leg, a mantle which almost entirely covered them.

The general dress of the Athenian women was, first, a white tunic, which descended to the heels, buttoned over the shoulders, and bound under the bosom with a broad sash; secondly, a shorter robe, confined round the waist by a broad riband; and thirdly, a robe, which was worn gathered up like a scarf. They were fond of employing various cosmetics to improve their com-

plexion, used both white and red paints, and tinged their hair with golden-coloured powder.

The dress of the Spartan women was much looser, and shorter, as they contended in athletic exercises. Previous to marriage they never wore a veil, but after marriage they always went abroad closely veiled.

All from the highest to the lowest citizen in Sparta dressed alike, wearing short woollen tunics, and a cloak. Their sandals were in general red; and their caps shaped like one half of an egg, in memorial of the fabulous birth of Castor and Pollux.

Ἰμάτιον, or φάρος, was the exterior robe of the men among the Greeks, as the *toga* was among the Romans. The words and phrases relative to this garment are Περιβάλλεσθαι, Ἀναβάλλεσθαι ἱμάτιον ἐπ' ἀριστερά, and ἐπὶ δεξιᾷ, *to throw the garment over the left or right arm*; hence it obtained the names of Ἀναβόλαιον, Περιβόλαιον, and Ἀμπεχόνη.

Χλαῖνα was a thicker external robe, worn in cold weather; sometimes ἀπλοῖς, *single*; and sometimes διπλῇ, *double*.

Φαινόλης, or Φαιλόνης, was a robe almost round, without sleeves, and worn in cold or rainy weather.

Ἀῆδος, or Ληδάριον, was a garment common to both sexes.

Ἐφαστρίς was a kind of top coat of goat-skin; also termed Μανδύας.

Τρίβων, or Τριβώνιον, was the cloak of philosophers and poor people, and of light stuff. It was anciently worn by lawyers and judges.

Ἐπωμὶς was a short female cloak, which was thrown over the shoulders.

Πέπλος was an exterior robe, worn by women, and sometimes by men. Ζῶστρον was the *girdle* belonging to it.

Στολή was a long robe which reached to the heels.

Καρωνάκη, a *slave's habit*, was bordered at the bottom with sheep-skin.

Ἐξωμῖς was another slave's garment. It had but one sleeve, and served both for tunic and cloak. Citizens, however, sometimes wore this dress.

Βαίρη, or Διφθέρα, was a shepherd's garment, made of skins. Ἐγκόμβωμα was a cloak used by shepherds, girls, and slaves.

Χλαμὺς was a military garment worn over the tunic and the cuirass.

Χλανὶς was a fine robe : Κροκωτὸς and Κροκάτιον were of saffron colour, and worn by women : Συμμετρία, a robe that came down to the heels, and sometimes called Χιτῶν ποδήρης : Θέριστρον or Δερίστριον was a summer-habit.

Στρόφιον was a kind of handkerchief or round zone, worn by women over their necks.

Ψέλλιον was a *bracelet*, with which the hands and arms of the Grecian women were decorated.

The Greeks seem not to have worn any thing like the modern pocket-handkerchief, and probably the folds of some of their outer robes had to do the office of this modern appendage to dress.

The primitive Greeks used the skins of beasts for their dress. In later times the Athenians used cotton, flax, and wool. Tunics were generally made of linen.

CHAP. III.

DIFFERENT KINDS OF SHOES.

THE coverings of the feet were called by the general name of 'Υποδήματα, *shoes*, and were tied under the soles of the feet with thongs or cords, called 'Ιμάντες. *To put on shoes* was termed 'Υποδεῖν; *to take them off*, Λύειν, 'Υπολύειν. Shoes were also termed by the poets Πέδιλα.

Διάβαθρα were shoes common both to men and women.

Σάνδαλα, Σανδάλια were, in ancient times, the shoes of heroines, and of rich and gay women.

Βλαῦται were shoes worn only in the house.

Κονίποδες were shoes resembling the former, but low and thin.

Περιβαρίδες were shoes worn by women of rank.

Κρηπίδες (called also, 'Αρπίδες), were a sort of slippers, which covered only the soles of the feet, and were fastened by lacings. Some think they were military shoes.

'Αρβύλαι were large and easy shoes.

Περσικαὶ were female shoes: those of courtezans were white.

Λακωνικαὶ, Lacedæmonian shoes, were red.

Καρβατῖναι were coarse shoes, worn by peasants.

'Εμβάται were shoes used by comedians.

Κόθουροι were *buskins*, a kind of shoe worn by tragedians; they were also called 'Εμβάδες.

PART XII.

BURIAL RITES, MOURNING, TOMBS, &c.

CHAP. I.

GRECIAN BURIAL RITES.

PLUTO is said to have instructed the Greeks in performing their last offices to the dead : hence poets have made him supreme monarch of the dead, and assigned him unbounded empire in the shades below. The Greeks regarded funeral rites as most sacred ; thinking that the souls of those who remained unburied, were not admitted into the Elysian fields, so that their greatest imprecation was, to wish that a person might *Ἀταφος ἐκπίπτειν χθονός*, *die without the honours of burial*.

Funeral rites were called *Δίκαια, Νόμιμα, Νομιζόμενα, Ἔθιμα, Ὅσια*, as they were by the Romans *Justa*, to imply their peculiar sanctity ; and they who neglected to discharge them were thought accursed.

Some, however, were considered as unworthy the rites of sepulture : for instance, public or private enemies—they who betrayed their country—tyrants—suicides—those guilty of sacrilege—and persons killed by lightning.

CHAP. II.

CEREMONIES PERFORMED TO THE DYING.

WHEN a person was dangerously sick, and supposed to be near his end, they cut off a lock of his hair, which they consecrated to the infernal gods, and by this act they devoted him to death. This practice seems to have arisen from the custom observed in sacrifices of cutting some hairs from the forehead of the victim, as the first-fruits of the sacrifice.

When they perceived the pangs of death coming upon him, they put up prayers to Mercury, whose office it was to conduct souls to the infernal regions. These prayers were termed *Ἐξιτήριοι εὐχαί*.

His relations stood around his bed—took their last farewell—embraced him—caught his dying words, and inhaled his dying breath, conceiving that they thus received the departing soul of their friend.

When he expired, they beat the air with violence, and also brazen kettles, to drive away the evil Genii, and prevent them from taking his soul to hell.

To die was properly denoted by *Θνήσκειν*, *Ἀποθνήσκειν*; but to avoid the gloomy ideas which these words conveyed, they expressed it in words of gentler import, *Ἀπέρχεσθαι*, *Ἀπογίνεσθαι*, *Οἶχεσθαι*, *to go away, to depart*; *Εὐδειν*, *Κοιμᾶσθαι*, *to fall asleep*; *Βεβίωκε*, *he once lived*; *Παθεῖν τι*, *to have something happen to him*. So usual was this mode of speaking, that the early Christians named their burying places *Κοιμητήρια*, which is the same as *Εὐναστήρια*, *the places of sleep*.

CHAP. III.

CEREMONIES BEFORE THE FUNERAL.

As soon as the person had expired they closed his eyes : this was termed *Συγκλείειν*, *Καθαίρειν*, *Συναρμόττειν τοὺς ὀφθαλμούς*, or *τὰ βλέφαρα*. The custom was so universally practised, that *Καταμύειν*, *to close the eyes*, was frequently used for *Θνήσκειν*. They likewise shut his mouth, covered his face with a veil, and before the body was cold, they stretched out all the members to their proper length : this they termed *Ἐκτείνειν*, *Ὀρδοῦν*. The corpse was then washed in warm water, and perfumed. They next wrapped its winding-sheet around it, and put on it a fine robe, which was commonly white. It was then crowned with garlands. They then proceeded *Προτίθεσθαι*, *to lay out the body*, or place it in the entry of the house ; sometimes it was put on the ground, sometimes, on a bier, termed *Λέκτρον* or *Φέρετρον*. The feet were always turned towards the door.

Before interment, a piece of money was put into the mouth of the corpse, with which he was to pay Charon for ferrying him over the Styx. It was a single *obolus*, and this fare went by the names *Δανάη*, *δανάκη*, or *Ναῦλον*, and *Πορθμεῖον*.

They also put into the mouth of the corpse a cake, of which honey was the principal ingredient, to pacify the growling Cerberus, the dog which guarded the entrance of the infernal regions.

All these ceremonies preceding burial, were called *Συγκομιδή*, *Ἐκφορά*, and *Κήδευμα*.

While the corpse was in the house, a vessel with water, called *Ἀρδάνιον*, was set before the door, in which those washed themselves who were polluted by the touch of the dead body; and the hair of the deceased was hung over the door, to shew that there was death in the house. The Lacedæmonians differed from the rest of the Greeks in their funeral rites, employing neither ointment nor perfumes, and rejecting all sumptuous display. Their greatest men were buried in a red coat, the common dress of a soldier.

CHAP. IV.

THE FUNERAL PROCESSION.

To carry the corpse out of the house, was termed *Ἐκφέρειν*, *Ἐκκομίζειν*, whence are derived the substantives *Ἐκφορά*, *Ἐκκομιδή*. The time of burial was not limited, bodies being sometimes kept seventeen days before they were interred.

The body was carried out, at Athens, before sunrise, according to law; but by the other Greeks, this ceremony was performed by day and not by night: notwithstanding which, torches were used. The bearers usually carried the corpse upon their shoulders, and occasionally the body was placed on a bier, instead of which the Lacedæmonians used a shield.

In the funeral procession were the relations of the

deceased, and other persons, men and women, who were invited to this ceremony; although in some countries, none but the relations of the dead could attend his funeral. At Athens, by a law of Solon, all women under sixty years of age were excluded from these solemnities.

The procession was commonly on horseback or in carriages; and the ceremony of burial was called *Ἐκτέμπειν*, from carrying the body out of the house; *Παρατέμπειν*, from the places by which it passed; and *Προτέμπειν*, from the place whither it was conveyed.

CHAP. V.

MOURNING.

ON the death of a friend, the Greeks secluded themselves from games and public solemnities, from entertainments, and from every scene of gaiety. They used no wine; the light itself was too cheerful for them; and they courted only dark shades, and lonely retirement. They divested themselves of all ornaments, and laid aside their jewels, gold, and whatever was rich in their apparel.

Their mourning garments were always black.

They likewise tore their hair, and shaved their heads: their hair they either threw upon the dead body, or upon the funeral pile. In extreme grief they even rolled themselves in the dust and mire. It was customary also for them to sprinkle ashes upon their heads; and when going abroad, to cover themselves with a veil.

They smote their breasts with their hands, and tore their faces, crying with a lamentable tone "Ε, "Ε, or Αἷ, Αἷ.

They employed mourners and musicians to increase the solemnity, called "Εξαρχοὶ θρήνων, *those who began the plaintive tones*, who walked at the head of the procession, and by the melancholy strains they sung, deeply affected the whole company. These strains were termed 'Ολοφυρμοὶ, Ἰάλεμοι, Λίνοι, Αἴλινοι.

These vocal mourners sung thrice,—during the procession, around the funeral pile, and around the grave. Flutes were likewise played at funerals, to heighten the solemnity; and those commonly used were the Carian, the same as the Phrygian. Hence the musicians and mourners were called Καρίναι; and Καρικὴ μοῦσα, signified a *funeral song*.

CHAP. VI.

MANNER OF INTERRING AND BURNING THE DEAD.

IN early times they buried their dead. This was the custom in the reign of Cecrops, 1080 B. C. The body was laid horizontally in the coffin, with the face upwards, and the Athenians so placed the body that the face might look towards the rising sun; but the Megarensians, in an opposite direction.

Hercules is said to have introduced the custom of burning dead bodies, which afterwards became general in Greece.

The *piles* of wood on which the corpse was placed, were termed Πυράι, upon which they threw various animals, odours, and perfumes.

Persons of rank had a number of slaves or captives burned with them; and soldiers, their clothes and arms. The pile was lighted by some of the nearest friends or relations of the deceased.

At the funeral of generals, the soldiers, with the rest of the company, made a solemn procession three times round the pile, from right to left, in honour of the deceased. This was called Περιδρομή.

While the pile was burning, the friends stood and made libations of wine, calling on the deceased by name. After it was consumed, they extinguished the fire by pouring wine upon it.

The relations then collected the bones and ashes, which office was called 'Όστολογία. The bones were sometimes washed with wine, and anointed with oil.

The bones and ashes were then deposited in urns, called Κάλπαι, Κρωσσοί, Λάρνακες, 'Όστοθήκαι, Φιάλαι. They were made of wood, stone, silver, or gold.

CHAP. VII.

TOMBS AND MONUMENTS.

THE Greeks used to inter their dead without their cities, commonly by the sides of their high-ways, that they might not contract pollution by touching the corpse, or be incommoded by its smell. They sometimes, however, buried their dead in an elevated part of the city.

This was an honorary distinction, rendered to those who had signalized themselves in the service of their country. But Lycurgus allowed the Lacedæmonians to bury their dead within the city, and even about the temples.

In the earliest periods of Greece, their tombs were commonly caverns, dug in the earth, called Ὑπόγαια. A *mount* was, in primitive times, raised over the grave, commonly of earth, called Χῶμα. To erect it, was termed Χέειν σῆμα. Those of succeeding ages were paved with stone, and arched over.

The ornaments with which sepulchres were beautified, were numerous. They were—1. Pillars of stone, termed Στῆλαι, on which inscriptions were engraved, indicative of the family and virtues of the deceased. 2. Images expressive of the disposition of the person. On the tomb of Diogenes was engraved a dog: on that of Archimēdes, a circle and cylinder. Tombs of stone were polished, and adorned with great art; and were, therefore, called Ἐστοὶ τάφοι, or Τύμβοι.

The object of such monuments being to perpetuate the memory of the deceased, they were called Μνημεῖα, Μνήματα, Σήματα. It was customary for them to pray for their friends, that the earth might lie light upon them.

Besides these sepulchres, which contained the remains of the deceased, they sometimes erected honorary monuments, which did not contain any of their remains, and were, therefore, called Κενοτάφια, Κενήρια, from κενός, *empty*.

Of these tombs, some were built in honour of those

who had been interred in other places ; and others, in honour of those who had been deprived of sepulture, whose *manes* they thought would wander in misery, for one hundred years, unless such a *cenotaph* were raised.

They invoked the ghost of the deceased, by repeating his name three times, which ceremony was termed *Ψυχαιωγία*. This was done to invite the spirit of the deceased to enter the sepulchre.

CHAP. VIII.

OTHER HONOURS PAID TO THE DEAD.

FUNERAL orations, in praise of the deceased, were pronounced at their tombs, particularly if they had rendered important services to their country, and funeral games also were instituted in honour of them.

After the funeral, the company assembled at the house of the deceased, where an entertainment was provided for them, called *Περίδειπνον*, *Νεκρόδειπνον*, *Τάφος*. The fragments which fell from the table were not lawful to be eaten, but were consecrated to the departed, and carried to the tomb, for the sustenance of the *manes*; and hence, to denote extreme poverty, it became proverbial to say that a person *stole his meat from the graves*.

In early times silence was enjoined at these feasts ; but afterwards, conversation was permitted, which generally turned on the virtues of the deceased. Hence

the proverbial phrase arose, by which a bad character was strongly implied, *Οὐκ ἐπαινεθήσῃς οὐδ' ἐν περιδείπνῳ*, *you would not be praised even at a funeral entertainment.*

Lamps were sometimes burned in honour of the dead in the subterranean vaults.

They usually decorated tombs with herbs and flowers, among which parsley was chiefly in use; hence originated the proverb, *Δεῖται σελίνου*, *he has need only of parsley*, which was applied to a person dangerously sick, and about to die.

The rose was thought to be peculiarly grateful to the dead; and it was customary to perfume the grave-stones with sweet ointments.

Sacrifices were offered, and libations made in cavities dug in the earth. The sacrifices which they offered to the dead were black and barren heifers, and black sheep, from the forehead of which they cut the longest hairs, which were first offered, and for that reason termed *Ἀπαρχαί*; and to offer them, *Ἀπάρχεσθαι*.

The libations were of blood, water, wine, and milk: but the principal one was honey, being accounted *Θανάτου σύμβολον*, *a symbol of death*. The water used for these libations, was termed *Λουτρὸν χθόνιον*, or *Λουτρὸν*, by way of eminence. At Athens it was called *Ἀπόνημμα*.

On the tomb of a child, the water was poured by a child; on that of a virgin, by a virgin; and on that of a married man or woman, by a woman, called *Ἐγγυ-τρίστρια*.

These sacrifices in honour of the *manes* were offered

on the ninth and thirteenth day after the interment. They were repeated in most of the states of Greece in the month Ἀνθεστηριῶν, *November*.

Such were the honours which the Greeks paid to the dead, and which, in general terms, were called Νομιζόμενα Δίκαια, Ὅσια, *legal, moral, and religious obligations*: for they thought that the living were bound, by every sacred feeling, to attend to the obsequies of the dead.

They had anniversary days on which they paid their devotions to the dead; sometimes termed Νεμέσια, as being celebrated upon the festival of Nemesis, who was thought to have especial care for the honours of the dead; sometimes Ὡραῖα, as also Γενέσια, the reason of which seems to be that it signifies the anniversary day of a man's nativity, which, after his death, was solemnized with the same ceremonies that were used at his death, which were properly termed Νεκύσια; hence it is that these two words are commonly thought to signify the same solemnity.

The honours of the dead were distinguished according to the quality and worth of the person they were conferred on: to such as, by their virtues and public services, had raised themselves above the common level, were given ἡρωικὰ τιμαί, *the honours of heroes*; the participation in which was termed ἀνιεροῦσθαι, or τετενχέναι τιμῶν ἡρωϊκῶν, ἰσοθέων, or ἰσολυμπίων. Others who had distinguished themselves from the former were raised a degree higher, and reckoned among the gods, which consecration was termed Θεοποιΐα, and was very different from the former; to worship the former per-

sons being only termed *ἐνυλίζειν*, but the latter *θύειν*. The latter honour was very rare in the heroic times, but in subsequent ages, when great examples of virtue were not so frequent, and men more addicted to flattery, it became easier to obtain.

In the last place, these and the rest of the honours were thought most acceptable when offered by their nearest friends; when by their enemies they were rejected with indignation: for men were thought to retain the same affections after death which they had entertained when alive. This appears from the story of Eteocles and Polynices, the sons of Œdipus, who having killed each other in single combat, and being burned on the same pile, the flames of their bodies would not unite, but by parting from each other demonstrated the irreconcilable and immortal hatred of the brethren.

PART XIII.

OF TIME.

CHAP. I.

MANNER OF COMPUTING TIME.

As, in the description of the festivals, and sacred games of the Greeks, we have had occasion to distinguish months and days, it will be proper now to explain their manner of dividing time.

It was divided into years, months, and days.

In the heroic ages the years were divided by the return of seed-time, and harvest, and by the seasons of labour, and rest. The day was measured by the rising and setting of the sun, and distinguished into three parts: *Ἡώς*, the morning; *Μέσον ἡμέρας*, the middle of the day; and *Δείλη*, the evening. Again, the evening was divided into *Δείλη πρώτη*, the early part of the evening; and *Δείλη ὀψία*, the latter part of the evening. The former was the time after dinner when the sun began to decline, and the latter commenced about sunset. Nor were the Greeks more accurate in their computation of time, till they learned the use of the

sun-dial, and the pole, and the twelve parts of the day from the Babylonians.

The ancient Athenians began their year after the winter solstice; but afterwards, with the first new moon after the summer solstice.

Their year consisted of twelve months, divided agreeably to the course of the moon, and consisting of thirty and twenty-nine days alternately; the months of thirty days always preceding those of twenty-nine. The former were called *Πλήρεις*, *full*; and *Δεκαφθινοί*, *as ending on the tenth day*. The latter, *Κοῖλοι*, *hollow, deficient*; and *Ἐναφθινοί*, *from their ending on the ninth day*.

The first month of their year corresponded with the latter half of our month of June, and the former half of July.

These are the names of the months:—

1. *Ἑκατομβαιῶν*, *June*, so called from the great number of *hecatombs* which were then sacrificed.

2. *Μεταγειρνίων*, *July*, (from *μετὰ* and *γείρνων*, *from one neighbourhood to another*,) so called from the sacrifices which were then offered to Apollo, *Μεταγείρνιος*, because on this month the inhabitants of Melite left their island, and removed to Attica.

3. *Βοηδρομιῶν*, *August*, so called from the festival *Βοηδρόμια*. (See p. 99.)

4. *Μαιμακτηριῶν*, *September*, so called from Jupiter *Μαιμάκτης*, *tempestuous*, or *the god of winds*: because in this month the weather was changeable and boisterous.

5. *Πυανεψιών*, *October*, (compounded of *πύανα* and *ἔψειν*, *to boil pulse*,) so called, because on this month,

after the fruits of the earth were gathered, feasts of boiled pulse were served up. Some think that it owes its etymology to the circumstance of Theseus, on his return from Crete, offering vows to Apollo, and feasting with his crew, upon boiled pulse, this being all the provision left after the voyage. We can readily conceive of a month taking its name from an event considered, in those times, so auspicious.

6. Ἀνθεστηριῶν, *November*, so termed because Ἀνθέων στερεῖ τὴν γῆν, *it deprives the earth of its flowers*.

7. Ποσειδεῶν, *December*, in which month sacrifices were offered up to Ποσειδῶν, *Neptune*, as if it were called *Neptune's month*.

8. Γαμηλιῶν, *January*, (from γάμοι, *marriages*,) a month sacred to Juno Γαμήλιος, the *goddess of marriage*.

9. Ἐλαφβολιῶν, *February*, (from ἔλαφος, *a deer*; and βάλλειν, *to strike or wound*,) *deer-hunting month*.

10. Μουννυχίων, *March*, in which sacrifices were offered to Diana, surnamed Μουννυχία, from the harbour of this name, in which she had a temple.

11. Θαργηλιῶν, *April*, (from θέρειν, *to warm*, and γῆ, *the earth*,) as in this month sacrifices were offered for the ripening of the earth's fruits.

12. Σκαροφοριῶν, *May*, (from σκῆρα and φέρειν, *to carry umbrellas*.) In the procession of the festival of this name, celebrated in this month, these shades were carried by a privileged order of priests.

In most of these months cognominal festivals were celebrated, from which generally the names of the months are derived.

Each month was divided into *τρία δεχήμερα*, *three decades*: the first was called *μηνὸς ἀρχομένου*, or *ἰσταμένου*, *the decade of the beginning*; the second, *μηνὸς μεσοῦντος*, *the decade of the middle*; the third, *μηνὸς φθίνοντος*, *πανομένου*, or *λήγοντος*, *the decade of the end*.

The first day of the first decade was termed *νιομηνία*; the second, *δευτέρα ἰσταμένου*; the third, *τρίτη ἰσταμένου*, and so on to the *δεκάτη ἰσταμένου*, *the tenth day*.

The first day of the second, which was the eleventh of the month, was called *πρώτη μεσοῦντος*, or *πρώτη ἐπὶ δέκα*; the second *δευτέρα μεσοῦντος*, or *δευτέρα ἐπὶ δέκα*, and so to the *εἰκάς*, *twentieth*, the last day of the second decade.

The first day of the third decade was called *πρώτη ἐπ' εἰκάδι*; the second, *δευτέρα ἐπ' εἰκάδι*. The last day of the month was called by Solon *ἐνὴ καὶ νέα*, *the old and new*, as one part of the day belonged to the old, and the other to the new moon. But after the time of Demetrius Poliorcetes, it was termed, from his name, *Δημητριάς*.

They likewise counted their days by inversion: the first of the last decade was called *φθίνοντος δεκάτη*; the second, *φθίνοντος ἐννάτη*; the third, *φθίνοντος ὀγδόη*, &c.

CHAP. II.

THE OLYMPIC ERA.

EVERY reader of the classics ought to have a knowledge of the era to which all dates are referred, and how to calculate the correspondence between that and our own.

The OLYMPIC ERA was that to which all dates were referred. An Olympiad was a period of four years, at the end of which, or on the first month of the fifth year, the Olympic games were celebrated. Chronologists are agreed in reckoning downwards from the year when Coræbus won in the foot race, 776 B. C.; and in calling that the first year of the first Olympiad. The first year of the *second* Olympiad was therefore on the fifth year after their commencement; the first of the *third*, on the ninth; the first of the *fourth*, on the thirteenth; or after the completion of twelve years, and so on. To ascertain, therefore, what year of the Christian era corresponds to any given Olympiad, multiply the number of the *preceding Olympiad* by four, and add to the product the year of the given Olympiad, *minus one*: then subtract this result from 776, and you will have the corresponding year of our era.

E. g. Ol. 43. 4. given, to find the coinciding year of our era.

1st. From 43	2d. Mult. 42	3d. To 168	Then from 776
take 1	by 4	add 4-1 or 3	take 171
<hr/> 42	<hr/> 168	<hr/> 171	<hr/> 605

Therefore, Ol. 43. 4. corresponds to 605 B. C.

Or, what is the same thing, multiply the given Olympiad by 4, and add the year of the Olympiad to the product: then take this sum from 776, and *add 5* to the remainder. The same example being given:

1st. Mult. 43	2d. To 172	3d. From 776	4th. To 600
by 4	add 4	take 176	add 5
<hr/> 172	<hr/> 176	<hr/> 600	<hr/> 605

Therefore, as above, 605 B. C. corresponds to Ol. 43. 4.

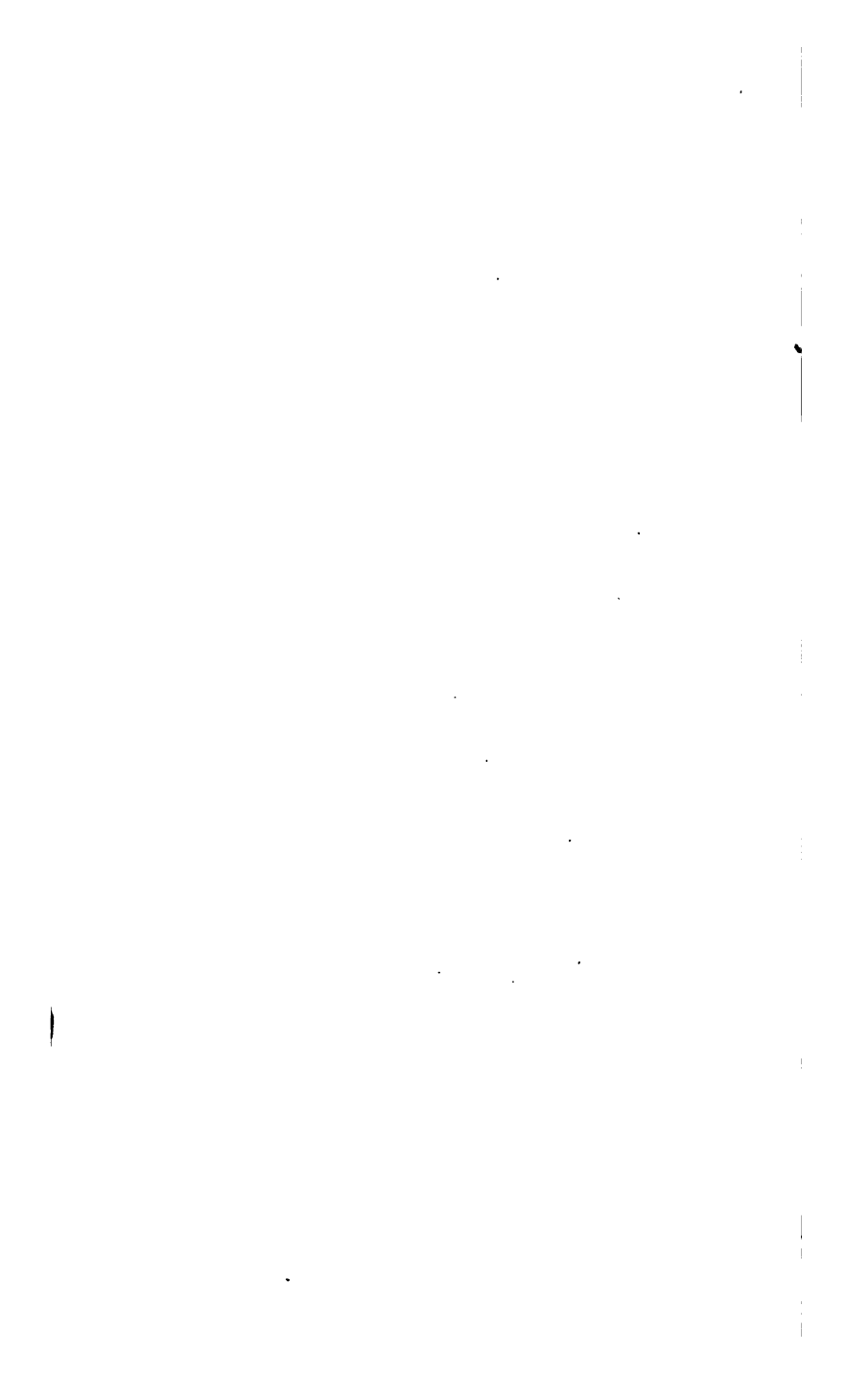
This will appear plainer by going back to the first Olympiads. On the first year of the second Olympiad, *only one full Olympiad*, that is, four years, had been completed. So on the second year of the fifth Olympiad, *only four Olympiads and one year* had been completed; that is, seventeen years: which number we should take from 776, to find the corresponding year of the Christian era. Whereas, Ol. 5. 2. being given, to find the corresponding year in our era were we to multiply 5 by 4, and add 2 to the product, the result would be 22. This subtracted from 776, would place any event which happened on that year, five years later than it ought.

So in reckoning from our era, to the Olympic, the reverse of this rule holds good. After subtracting the given year from 776, and dividing the remainder by 4, *add one* for the current Olympiad, and *one* for the current year of it. E. g. What year of the Olympic era, corresponds to 334 B. C.?

$$\begin{array}{r} \text{From 776} \\ \text{take 334} \\ \hline 442 \end{array}$$

$$\begin{array}{r} \text{divide 4)442} \\ \hline 110.2 \\ \text{add } 1.1 \\ \hline 111.3 \end{array}$$

Ans. The 3d year of the 111th Olympiad.



APPENDIX.

CHAP. I.

OBSERVATIONS ON THE COINAGE AND CURRENCY OF THE GREEKS.

RESPECTING the right of coinage and the administration of the mint at Athens, we have no precise information either from Grecian authors, or from any ancient inscriptions hitherto discovered. But this utter silence on a subject of so much interest affords a strong presumption that the right was always confined to the state, and was exercised with as much secrecy as was practicable under a republican form of government. An additional proof is the evidence afforded by their inscriptions and devices, which in all cases present the full or abbreviated title of the Athenian people, together with their well known national insignia, or emblems of public prosperity; introducing only casually, and as the surface of the coin would admit of it, the names of men in office, or tokens of some separate branch of commerce.

But the most important property of the Athenian

coinage was its purity, carried to so great an extent, that no baser metal appears to have been united with it as an alloy. It may readily be supposed that the lead, which was found together with the silver in the mines of Laurium, was not always perfectly separated from it by the ancient process of refining: but the quantity of that metal which has hitherto been discovered in the silver coin of Athens is not likely to have been added designedly; and copper, which would have been more suitable for the purpose, does not appear to have been used at any period as an alloy, much less in the way of adulteration. This fact is the more remarkable when we compare it with the practice of modern states, and even with that of our own country. In the reigns of Henry the Eighth and his son Edward, the silver coin was adulterated in four successive instances by a progressive increase of the quantity of alloy; till the standard was at last reduced from 11 oz. 2 dwts. fine, and 18 dwts. alloy, to the inverted ratio of 3 oz. fine, and 9 oz. alloy. The gold coin was also debased at the same period; but as the ratio of their respective values was not in any degree observed, the comparison between the two metals only augmented the general confusion. All traffic was nearly at an end. Proclamations were issued, and laws were enacted, with the severest penalties, for the purpose of supporting the legal tender; but the consequence was then, as it always has been in cases of oppressive legislation, that evasion ran parallel with enactment, and permanent suffering followed upon temporary relief. It is true, indeed, that an attempt was made at Athens, during a

time of great public difficulty, to degrade the coinage by a considerable admixture of copper; but it is also true, that the attempt met with general reprobation, and was speedily followed by a return to the ancient standard. The specimens accordingly of Athenian silver now remaining, and which may fairly be considered as extending over all the valuable portion of Athenian history, though they cannot be assigned accurately to their respective dates, are of the highest degree of purity.

Connected with this superiority, and with the rude method of minting, which prevailed in former times, was the further advantage possessed by the Athenian coin of being less exposed to wear from constant use, than is the case with the thinner lamina and the larger surface of a modern coin. Whether it were owing to the smaller degree of hardness in the metal they employed, or to their want of mechanical contrivances, or to their knowledge that a compact and globular body is least liable to loss from friction, the Athenian coin was minted in a form more massive than our own, and much less convenient for tale or transfer, but better calculated to maintain its value unimpaired by the wear of constant circulation. And this advantage, whether foreseen by the Athenians or not, and however exposed to counter-vailing inconvenience, may fairly be considered as one of the properties of a perfect coinage.

But it is a more remarkable property of their currency, that, with the exception of the small copper coinage, which was also too unimportant to affect the general principle, they confined themselves to one

single species as a legal issue. Silver coins, descending from the tetradrachm to the quarter obol, were the only legal currency at Athens. The gold coins of foreign countries, being much employed in the operations of their commerce, were also received freely in payments at the treasury, and in the larger dealings of their home-trade; but they appear to have circulated according to their intrinsic value, their money-price being determined by some commercial regulation, and expressed in Athenian currency. If it be said that this practice would seem to imply a greater advancement in the arts of government, than we can reasonably suppose to have existed at so remote a period, we must reply, that there is not only the evidence of facts in its favour, but also that commerce was carried on in those times to an extent sufficient to account for the existence of still more enlightened practices, and that the confusion of prices, occasioned by the use of a second species, was clearly understood and predicted by their writers. "If any one should tell me," says Xenophon, in speaking of the advantage of a silver currency, "if any one should tell me, that gold is no less serviceable than silver, so far I do not contradict him; but this I know, that if gold coin becomes abundant, it sinks in its own value, and raises the value of the silver." *Περὶ προσοδ.* iv. 10.

A more unusual characteristic was the perfect freedom allowed by the Athenians as to the exportation of their coin. Xenophon says, in the same treatise, (iii. 2.) from which we have already quoted, "In most other countries merchants are obliged to take goods in

payment, for their money will not pass current elsewhere: but at Athens they may have every sort of lading, and if they wish to take our coin, they are sure to be the gainers by it." We meet also in Plato and Polybius with mention of a money circulating generally in Greece; and from many conspiring circumstances, and more especially from an anecdote recorded by Plutarch in his *Life of Lysander*, we have reason to believe that this common money was the silver coinage of the Athenians.

And this leads to a question of much interest in connexion with the proceedings of the Athenian mint. We might believe, from what has been already stated, that much attention was paid to the true principles of a currency, and we know from universal testimony that the fine arts were cultivated in Athens to a degree of refinement beyond the reach of other nations. To what cause then was it owing that the coins of Athens should have been executed throughout in a style of inelegance and coarseness, at a time, too, when the coins of other districts, far inferior in science and reputation to Athens, were finished in the most perfect workmanship? The fact is certainly remarkable; and the only explanation that has hitherto been given of it may tend to illustrate still further the beneficial effects of commerce in its influence upon the Athenian mint.^a

^a This explanation is repeated by Lord Aberdeen in a paper contained in Walpole's Collection (vol. i. p. 433), where the following case is given in confirmation of it:—"A similar proceeding in the state of Venice throws the strongest light on the prac-

The ancient coinage, says Eckhel, had recommended itself so strongly by its purity, and had become so universally known among Greeks and Barbarians by its primitive emblems, that it would have been impossible to have made any considerable change in the form or workmanship of the coin, without creating a great degree of suspicion against it, and eventually contracting its circulation. If this were actually so, the Athenians not only adhered to the true principles of a currency, but even sacrificed in their favour some of the strongest partialities they possessed.

The system of banking pursued at Athens gave occasion to a new kind of money constructed upon the credit of individuals, or of companies, and acting as a substitute for the legal currency. In the time of Demosthenes, and even at an earlier period, bankers appear to have been numerous, not only in Piræus, but also in the upper city; and it was principally by their means that capital, which would otherwise have been unemployed, was distributed and made productive. Athenian bankers were, in many instances, manufacturers, or speculators in land, conducting the different

tice of the Athenians. The Venetian sechin is, perhaps, the most unseemly of the coins of modern Europe; it has long, however, been the current gold of the Turkish empire, in which its purity is universally and justly esteemed; any change in its appearance on the part of the Venetian government, would have tended to create distrust." Any traveller who visited the mint at Milan, in the year 1818, will remember that the government was then minting the rude crowns of Maria Theresa, because they still continued the medium for the trade of the Levant.

branches of their business by means of partners or confidential servants, and acquiring a sufficient profit to remunerate themselves, and to pay a small rate of interest for the capital intrusted to them. But this was not the only benefit they imparted to the operations of commerce. Their ledgers were books of transfer, and the entries made in them, although they cannot properly be called a part of the circulation, acted in all other respects as bills of exchange. In this particular their banks bore a strong resemblance to modern banks of deposit. A depositor desired his banker to transfer to some other name a portion of the credit assigned to him in the books of the bank; and by this method, aided, as it probably was, by a general understanding among the bankers (or, in the modern phrase, a clearing house), credit was easily and constantly converted into money in ancient Athens. "If you do not know," says Demosthenes, "that credit is the readiest capital for acquiring wealth, you know positively nothing."

The spirit of refinement may be traced one step further. Orders were certainly issued by the government in anticipation of future receipts, and may fairly be considered as having had the force and operation of exchequer bills. They were known by the name of *ἀνομολογήματα*. We learn, for instance, from the inscription of the Choiseul marble, written near the close of the Peloponnesian war, that bills of this description were drawn at that time by the government of Athens on the receiver-general at Samos, and made payable, in one instance, to the paymaster at Athens, in another, to the general of division at Samos. These bills

were doubtless employed as money on the credit of the in-coming taxes, and entered probably, together with others of the same kind, into the circulation of the period.

The gold employed by the ancients for their coin, if not obtained at first in a sufficiently pure state, was improved, as far as their means would admit of it, by grinding and roasting. They were not able to separate the baser admixture by any chemical process, but they could expel it by the action of fire, leaving the gold itself uninjured. It is in this way that we understand the words χρυσίου ἀπέφθον used by Thucydides, (ii. 13.) which the scholiast interprets πολλάκις ἐψηθέντος, ὥστε γενέσθαι ὄβρυζον, and the word *obrussam* occurs in Pliny and Suetonius, denoting gold so purified. But simple as the operation was, it seems to have been completely successful. The Darics of Persia appear to have contained only $\frac{1}{24}$ part of alloy; the gold coins of Philip and Alexander reach a much higher degree of fineness; and from some experiments made at Paris on a gold coin of Vespasian, it appears that, in that instance, the alloy was only in the ratio of one to 788. In our own gold coin the alloy consists of one part in twelve.

Some alloy (but a very small quantity is sufficient for the purpose) is desirable to make the gold hard and durable for common use. The alloys generally used are copper and silver; and when the latter is mixed with the gold in any considerable quantity, it then forms the compound known in ancient times by the term *electrum*, and so called, probably, from its resemblance to pale amber. According to Pliny (xxxiii. 23.)

the proportions were four parts of gold to one of silver ; but other writers mention a greater quantity of the less precious metal, and the specimens that have been actually examined, vary from the standard recorded by Pliny, down to a much lower degree of purity.

It appears, on an examination of silver coins, that this metal was preserved in a high degree of purity, throughout the early, and middle periods, of ancient coinage. Demosthenes, indeed, has recorded, in his speech against Timocrates, that Solon accused many states of his time of adulterating their silver coin by the admixture of copper or lead. But as the orator was not debating the history of coinage, and used these reputed words of Solon, only in the way of illustration, as, moreover, no silver coin of those early times has yet been examined, which does not reach a high degree of purity, we may be at liberty to wait till we meet with more direct testimony on the subject.

The brasses of the ancients contain for the most part a quantity of tin united with the native copper. As the mines which are known to have been worked by them, do not appear to have given them these two metals in combination, we may infer that tin was made use of designedly, and from their knowing the unfitness of mere copper for the purposes of money. The advantage, however, of the combination is shewn more clearly in its reference to numismatic studies. Disinter some Roman brasses, containing but little admixture of other metal with their native copper, and you have to mourn over a work of destruction, like the havoc made by some confluent disease upon a beautiful coun-

tenance; but if the alloy have been properly united with it, the specimen has become much more attractive during its concealment by that soft shadowing of green and brown, which has spread itself over it, *οἶον τοῖς ἀρματοῖς ἢ ἔφα*, and which, more than any property, baffles the ingenuity of modern forgers.

Of Corinthian brass little need be said; because, whatever the compound was, it is not believed to have been ever used for coinage. It is stated by Pliny, and repeated at greater length by Florus, and by others after him, that this compound was owing to the accidental mixture of gold, and silver, and copper, in a state of fusion at the burning of Corinth: but even Pliny himself has noticed the employment of this metal for works of art, at a much earlier period than the time of that conflagration; and we may perhaps assign the reputation it possessed at any period, as much to the skill of Corinthian workmanship, as to the peculiar excellence of the compound. It was on a principle somewhat similar, that when Antipho was asked by the tyrant Dionysius, what was the best kind of brass, he answered, "That which composes the statues of Harmodius and Aristogeiton."

The medals of the ancients were produced by the hammer, rather than by melting. It appears, indeed, that the *flan*, or piece of unstamped metal, was commonly prepared for the die by melting, but afterwards the impression was given to it by the hammer. It is not known why this more laborious process was adopted by them, though it may fairly be presumed that the higher degree of finish which may thereby be given to

medals, would be a sufficient reason for retaining it at the more advanced periods of their history, and for cases which required a better style of execution. It may also be a matter of surprise, that, with their imperfect command over metals, they should still have had recourse to the hammer for common purposes; as they would be compelled, from want of a well-tempered material, to be constantly making new dies, after a small number of impressions had been taken. But this difficulty only furnishes us with a new evidence in favour of what has been stated as to the general practice. It is a singular fact, that in very few instances have any two ancient coins been found which evidently proceeded from the same die. The Prince Torre-Muzza, for instance, who was for many years a collector of Sicilian medals, could not find in his extensive cabinet any two that corresponded, in all particulars, with each other.

Such then was the practice of Greece, until that country sunk in the universal degeneracy of Europe; and such also was the practice of Rome, with the exception of the earliest period, when brass alone was current, and the times that followed the reign of Septimius Severus, when the fine arts and the public honour were equally degraded. Other exceptions, indeed, in favour of melting appear occasionally to have occurred; but after the times of Severus it seems to have become the established practice of Rome, having already been adopted in the distant provinces of the empire.

Some of the devices of the ancient coins commemo-

rated early legends, others the worship of a guardian deity ; some the real sources of public wealth, others the natural objects in the neighbourhood ; some the encouragement given to the arts, others the services of illustrious men ; Cyrene adopted the silphium, which it cultivated for foreign commerce ; Selinus, the sprig of parsley, corresponding with its name ; Sicily was distinguished by the Triquetra, or three legs united ; and Rhodes obtained from the word *ῥόδον* its favourite bearing of a rose.

But besides these general devices, there frequently appear on coins smaller emblems of infinite variety, which are supposed by some to denote the different minting-places, and by others the sigla of the different moneyers. That one or other was the object of them appears to be confirmed by the fact that they are not to be found on any of the medals of the emperors, believed to have been minted at Rome.

Besides those common appellations obtained from the persons or the places that minted them, such as Darics and Cyzicenes, there are other names of coins, occurring in classical authors, which were derived entirely from their devices. Such names are the *γλαυξ* and the *κόρα* of Athens, the *πῶλος* or Pegasus of Corinth, the *τοξότης* of Persia, and the Bigati or Victoriati of Rome, derived from their car, or their figure of Victory.

The silver coins of Athens are distinguished, not merely by the inscription *ΑΘΕ*, but by the devices of the head of Pallas and the owl, retained apparently at all periods, and under all circumstances. It is from

the growing accompaniments of these devices that the respective dates of Athenian medals are attempted to be ascertained. At the earliest period, which we assume to be before the time of Pericles, the helmet on the head of Pallas is of the simplest form ; in the next period it is decorated by a sphinx and two griffins, which were copied probably from the well-known statue in the Acropolis, so described by Pausanias. And this decoration seems to have continued, varying only in its degree of finish, or the increase of its smaller ornaments, from the days of Pericles down to the latest times. In the same manner, in the first instances, the owl is accompanied only by an olive branch and a small crescent ; but in process of time we have her surrounded by a wreath of laurel, standing upon a diota, accompanied by strange emblems of all times and countries, and crowded by the names of public officers. It is amusing to trace the progress of that universal citizenship which the owl of Athens at once imparted and obtained. We find her associating with herself on the coins of Athens the various devices of countries, near and distant, to which she was carried by the spread of Athenian commerce ; we find, for instance, among many others less intelligible, the corn-ear of Sicily, the elephant of Africa, the Pegasus of Corinth, the sphinx of Egypt, the lion of Leontium, and the flower of Rhodes. In like manner, the owl or the head of Pallas was received upon the coins of other nations, travelling through many states of Asia as well as Europe, and in many instances supplanting the ancient emblem ; till it obtained a permanent establishment at

the Roman mint, and at last was admitted upon the coins of Sparta. And so the genius of Athens, now conquered and degraded, had not only left traces of her fame on the national habits of her modern conquerors, but also had been adopted and exalted by her ancient and most inveterate enemy.

The reasons for introducing these two devices are obvious ; but the case of the diota, which is commonly placed horizontally under the feet of the owl, requires a separate explanation. Corsini says, in a dissertation of his *Fasti Attici*, that it is supposed by some to refer to the amphora of oil, which was presented to the conquerors at the Panathenæa ; but is himself of opinion, that it was intended to denote the manufacture of vessels in terra cotta, for which the Athenians were celebrated. We certainly know that they prided themselves on this manufacture ; and we have a fragment preserved by Athenæus, (i. 50.) in which the poet Critias appears to think them as much deserving of fame for the invention of the potter's wheel, as for the trophy they erected on the plain of Marathon. But it is probable, that, as the diota was placed on the coins of Thasos, Chios, and Corcyra, in reference to the wines exported from those islands ; so too the diota of Athens was an emblem of her olive grounds, and the rich products they provided for her foreign trade.

CHAP. II.

GRECIAN MONEY, WEIGHTS AND MEASURES.

THE following table exhibits the computation of money among the Greeks.

GRECIAN MONEY REDUCED TO ENGLISH.

	£.	s.	d.	q.
Lepton	0	0	0	$0\frac{31}{336}$
Chalcus	0	0	0	$0\frac{31}{48}$
Dichalcus	0	0	0	$1\frac{7}{24}$
Hemiobolus	0	0	0	$2\frac{7}{12}$
Obolus, the sixth part of a drachma	0	0	1	$1\frac{1}{6}$
1 Drachma	0	0	7	3
100 Drachmæ or 1 Mina	3	4	7	0
6000 Drachmæ or 60 Minæ, made a Talent, and 1 Talent	193	15	0	0

It is observable that the lesser coins, as the Lepton, Chalcus, &c. were generally of brass, except the drachma and the didrach, which were of silver.

The silver coins were most common, and were of different value. Above the drachm, which consisted of six oboli, were the didrachma or double drachma, and the tetradrachma or quadruple drachma; below it were the semi-drachma, and the pieces of five, four, three, and two oboli, the obolus, and the semi-obolus.

Δραχμή, drachma, as if *δραγμή*, was a thing taken or apprehended by the hand, from *δράττομαι*, as a handful of six oboli, to which it was equal. In reckoning sums, the Greeks used drachmæ, which were coined both of

silver and gold ; but if it was not otherwise specified, the silver coin is understood. The value of the drachma cannot be exactly ascertained. It is, however, generally computed at $7\frac{3}{4}d.$ though some reckon it at $8\frac{1}{4}d.$ The drachma was divided into eighteen *κεράτια* or siliquæ, as well as into six oboli. In different parts of Greece were different drachms. The drachma Æginæa is commonly reckoned equal to $1\frac{2}{3}$ of an Attic drachm, or ten Attic oboli : the Athenians called it *παχειαν*, *thick* ; and it was the pay of a horseman even among the Athenians. Mention is also made of the Corinthian drachm, the value of which is uncertain, though some suppose it equal to the Attic drachm. A drachm was the hundredth part of a mina ; and it was a weight as well as a coin.

Besides the tetradrachm, which was called the *γλαύξ*, *owl*, were coined pentadrachms and hexadrachms ; and in some authors we find the word pentecontadrachm, or fifty drachms, which, if a silver coin, must have been very large.

When the word *ἀργυρίου* is found joined with a number, drachms are to be understood.

Mention is made of *βοῦς*, the ox, a coin so denominated from the figure impressed on it. It is reckoned of equal value with the didrachm, and was coined both of gold and silver. This coin was perhaps the most ancient of any in Greece, and is supposed to have been known to Homer, who seems to allude to it when he speaks of Glaucus exchanging his golden armour, worth one hundred oxen, for the brazen armour of Diomedes ; but, in that case, the armour could not have been entirely of

gold, because a βούς was of the value of a didrachma only.

Ὀβολός, obolus, was a coin so denominated from a spit, because it was of an oblong form.

Χαλκός was a small brass coin, the sixth part of an obolus ; dichalcus, the third part of an obolus.

Mention is made of the λεπτόν, which was the seventh part of an obolus.

The στατήρ, so called from weighing, was both a silver and gold coin, but most commonly the latter. It was of different weights and names, according to the different princes and states by whom it was coined. The stater aureus weighed two Attic drachms, and was worth 11. 0s. 9d. The stater Cyzicenus, the stater Philippi, and the stater Alexandri, were each of the value of 18s. 1d. in English. The stater Daricus and the stater Cræsi were each of the value of 11. 12s. 3½d.

The great number of states into which Greece was divided, occasioned a great variety in the names of coins.

Μνᾶ, the Attic mina, contained one hundred drachmæ or denarii. At first, the old Attic mina consisted of seventy-five drachmæ, but was afterwards increased to one hundred by Solon.

Τάλαντον, the talent, commonly signifies in Homer a balance. However, it usually denotes either a weight or a sum of money ; and its value differed according to the different ages or countries in which it was used. Every talent consisted of sixty minæ ; but the talent differed in weight according to the different minæ and drachmæ of which it was composed. There was an

ancient Attic talent which consisted of eighty minæ; but the lesser Attic talent contained only sixty Attic minæ. The talent of Ægina, so called from the island Ægina on the coast of Greece, contained six thousand Æginæan drachmæ, or ten thousand Attic drachmæ. Another talent, much more ancient and of less value than these, was that which may be called the Homeric talent of gold, supposed to be equal to three Attic aurei; some reckon it worth twenty-four drachmæ; and though, perhaps, of uncertain value, it is thought to have been an inconsiderable sum.

GRECIAN WEIGHTS REDUCED TO ENGLISH

TROY WEIGHT.

	lb.	oz.	dwt.	grs.		lb.	oz.	dwt.	grs.	dec.
Drachma	0	0	6	$2\frac{2}{3}$	} or {	0	0	2	16	9
Mina	1	1	0	$4\frac{1}{3}$		1	1	10	10	
Talent	65	0	12	$5\frac{1}{3}$		67	7	5	0	

GREATER WEIGHTS REDUCED TO ENGLISH

TROY WEIGHT.

	lb.	oz.	dwt.	grs.
Libra	0	10	18	$13\frac{1}{4}$
Mina Attica Communis	0	11	7	$16\frac{1}{4}$
Mina Attica Medica	1	2	11	$10\frac{3}{4}$
Talentum Atticum Commune	56	11	0	$17\frac{1}{4}$

GRECIAN FEET REDUCED TO ENGLISH.

	Eng.	Ft.	In.	Dec.
1 Grecian Foot	1	0	0	786
100 Gr. Feet	100	7	8	600

The Greeks had different kinds of stadia, but the most common was that known by the name of the Olympian stadium, and was equal to

Yds.	Decim.
201	4278

LIQUID MEASURES REDUCED TO ENGLISH WINE
MEASURE.

	Gal.	Pts.	Sol. In.	Dec.
Cochlearion . . .	0	$\frac{1}{120}$	0	0356 $\frac{5}{12}$
Cheme . . .	0	$\frac{1}{60}$	0	0712 $\frac{1}{6}$
Mystro . . .	0	$\frac{1}{48}$	0	0891 $\frac{1}{8}$
Conche . . .	0	$\frac{1}{24}$	0	1781 $\frac{1}{4}$
Cyathus . . .	0	$\frac{1}{12}$	0	3561 $\frac{1}{2}$
Oxybaphon . . .	0	$\frac{1}{8}$	0	535 $\frac{1}{8}$
Cotyle . . .	0	$\frac{1}{2}$	2	141 $\frac{1}{2}$
Xestes . . .	0	1	4	283
Chous . . .	0	6	25	698
Metretes . . .	10	2	19	626

DRY MEASURES REDUCED TO ENGLISH CORN
MEASURE.

	Pecks.	Gals.	Pts.	Sol. In.	Dec.
Cochlearion . . .	0	0	0	0	276 $\frac{7}{20}$
Cyathus . . .	0	0	0	2	763 $\frac{1}{2}$
Oxybaphon . . .	0	0	0	4	144 $\frac{1}{4}$
Cotyle . . .	0	0	0	16	579
Xestes . . .	0	0	0	33	158
Chœnix . . .	0	0	1	15	705 $\frac{3}{4}$
Medimnus . . .	4	0	6	3	501

GRECIAN MEASURES OF LENGTH REDUCED TO
ENGLISH.

	Paces.	Ft.	In.	Dec.
Dactylus, or digit	0	0	0	$7554\frac{1}{16}$
Doron, or dochme	0	0	3	$0218\frac{3}{4}$
Lichas	0	0	7	$5546\frac{7}{8}$
Orthodoron	0	0	8	$3101\frac{9}{16}$
Spithame	0	0	9	$0656\frac{1}{4}$
Ποῦς, foot	0	1	0	0875
Πυγμή, cubit	0	1	1	$5984\frac{1}{8}$
Πυγών	0	1	3	$109\frac{3}{8}$
Πῆχυς, larger cubit	0	1	6	13125
Ὀργυιά, pace	0	6	0	525
Στάδιος αἰλὸς	100	4	4	5
Milion	805	5	0	

The plethron, or acre, contained 1444, or, according to some, 10,000 square feet; and the aroura was half the plethron.

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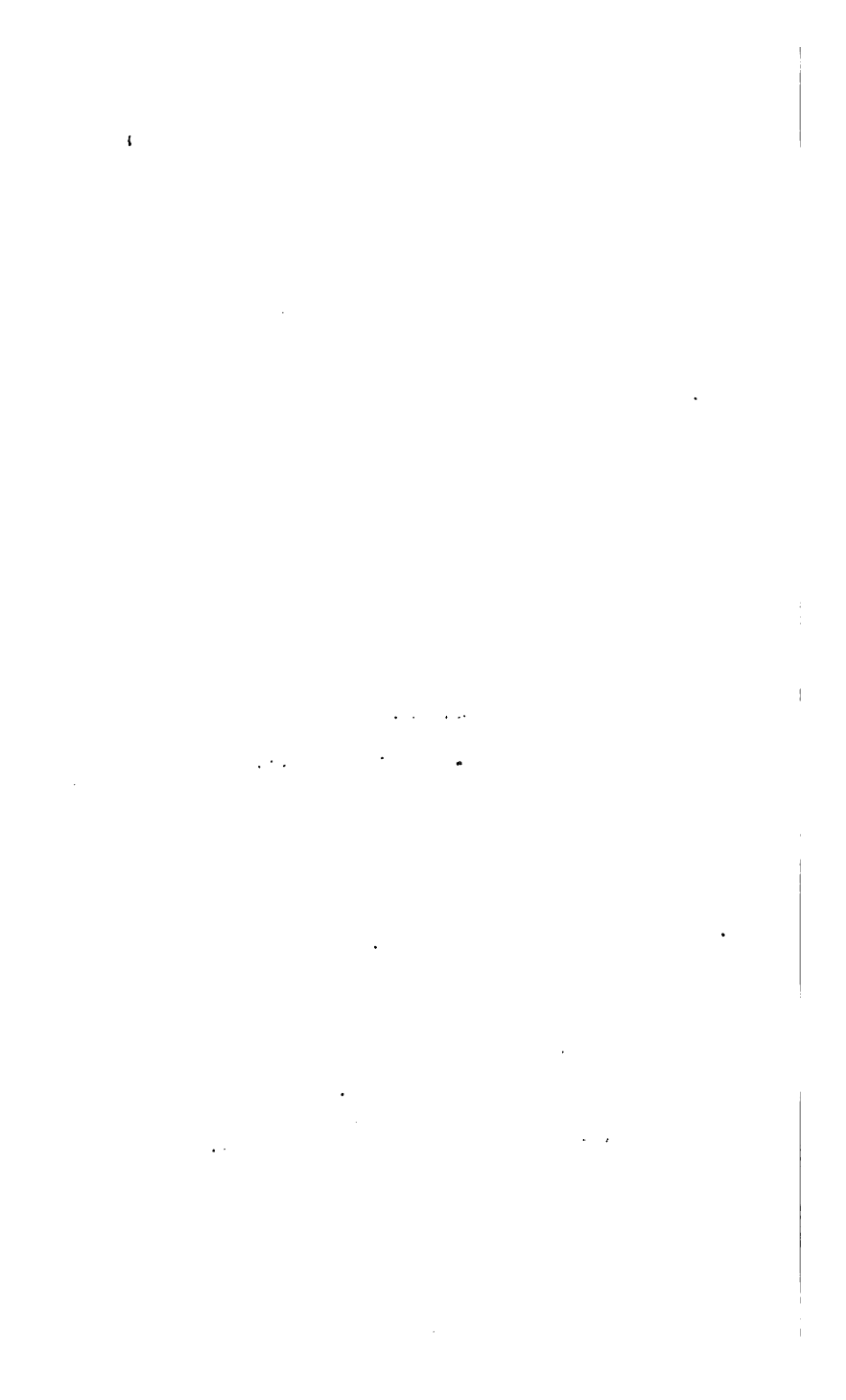
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ERRATUM.

Page 59. In the Note (b) for δαῶς, read δαῖς.



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